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BACON'S SYMBOLISM.*

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FRANCIS BACON took all knowledge for his province. Sir Tobie Matthew, whose life is a record of fearless and independent judgment, writes of him as "a Man so rare in knowledge of so many several kinds, endued with the facility and felicity of expressing it all in so elegant, significant, so abundant, and yet so choice and ravishing a way of words, of metaphor, and allusion, as perhaps the world hath not seen since it was a World."

The wide range of Bacon's vast and discursive intelligence, together with his capacious memory, enabled him to recognise analogies in the most diverse and apparently heterogeneous phenomena, and to detect a family likeness where others failed to trace any resemblance.

From this faculty of perceiving unity in diversity sprang his marvellous command of the imagery with

* Delivered in lecture form at Chalmers House, Jan. 10th, 1924.

which he so abundantly leavened and illuminated his writings that even his most solid and serious philosophical works always seem to hover on the verge of poetry. Hence he is admitted by the most competent authorities to be a supreme poet; although he often put Pegasus into harness for some useful purpose, and employed his divine gift as an adjunct to his vast designs for human welfare.

In the preface to the *Wisdom of the Ancients* he observes that Parables have been used in two ways, and strange to say, for contrary purposes, because they serve to disguise and conceal the meaning as well as to illustrate and throw light upon it. In the old times the world was full of all kinds of fables, enigmas, parables and similitudes. "For, as hieroglyphics came before letters, so parables came before arguments. Even now, if anyone desires to enlighten men's minds on any new subject, without annoyance or harshness, he must go on in the same way and have recourse to parables."

Of all the Symbols which Bacon turned to practical account, the chief is that of the Two Pillars. From the earliest ages it was customary to place a pillar on each side of the main entrance to a temple. These represented the contrasts which are to be seen in all phenomena. The first and most striking contrast was presented by the division in Genesis between day and night. It is probable that the light and dark forms of the letter A, which figure so frequently in the head-pieces of Bacon's Works, stand for this primeval antithesis and its analogues. It has been said that all things were originally taken in pairs out of creative fire. Certainly there is a polarity which pervades Creation and is expressed in the contrast between such dualities as Positive and Negative; Spirit and Matter; Theory and Practice, Rule and Exception, and the innumerable

antinomies and contradictions which puzzle mankind, and make life appear to be full of paradoxes. The aim of philosophy is to bring into agreement these apparently conflicting, but in reality complementary and inseparable entities; just as the aim of religions is to effect an at-one-ment between God and Man, and as Bacon puts it to mingle Heaven with Earth.

This reconciliation is, in the Kabala, effected by the mediation of a third pillar placed midway between the other two, thus as it were converting the dualism of the tree of knowledge of good and evil, whose fruit is deadly, into the healing synthesis of the tree of life in the midst of the garden.

The safety of the middle way has always been proverbial. Possibly the family Motto "*Mediocria firma*" predisposed Francis Bacon to lay special emphasis on this great teaching of the Mysteries. He elaborates it under the heading of "the Flight of Icarus, also Scylla and Charybdis or the Middle Way." In the explanation he observes that "the path of virtue lies straight between excess on the one side, and defect on the other." He affirms that "excess is the natural vice of youth as defect is of old age: the one, like a bird claims kindred with Heaven, the other like a reptile creeps upon Earth." The necessity, in forming a judgment, of keeping clear of extremes, is vividly set forth in the following words.

In matters of the understanding both skill and good fortune are required to navigate the passage between Scylla and Charybdis. For if the ship strikes upon Scylla it is dashed to pieces on the rocks, if upon Charybdis it is swallowed by the whirlpool. By which parable, which suggests endless reflections, we are meant to understand that in every knowledge and science, and in the rules and axioms appertaining to them, a mean must be kept between too many distinctions and too

much generality—between the rocks of the one and the whirlpools of the other. For these two are notorious for the shipwreck of wits and arts.

The device of the two pillars abounds in the paper marks of the Baconian age. They figure prominently on the frontispiece of *Sylva Sylvarum*. Between them, in Hebrew characters, is the sacred and mysterious name of Jehovah shedding a beam of light in the *Mundus Intellectualis*. Another application of the symbolism of the Pillars is to be seen on the title-page of *Advancement of Learning* where a ship in full sail is depicted as passing through the Pillars of Hercules from the Old World to the New. The great hope of Bacon was to imitate, in the realms of science, the method of Columbus, to permit no longer the "*ne plus ultra*" of ancient authors to stand in the way of the investigation of truth by the experimental method, but to burst boldly forth into the great ocean of knowledge after the example of the Navigators of the day in opening up the Western Hemisphere.

Incidentally alluding to the sycophancy of the age, he trusted that "the canvassing world had gone, and the deserving world had come." All this imagery of the New World and the Old coincided with, and reinforced his eminently successful efforts in, the great Imperial task of securing the settlement of Virginia and Newfoundland.

In treating of poetry in the *Advancement* Bacon divides the art into Narrative, "Dramatical" and Allusive or Parabolical. This third form he says, "excels the rest, and seemeth to be a sacred and venerable thing; especially seeing Religion itselfe hath allowed it in a work of that nature, and by it trafiques divine commodities with men." From his poetic point of view he derived the greatest pleasure from the fable of Pan. This, he says, is "perhaps the noblest of

antiquity and pregnant with the mysteries and secrets of nature." Pan, as the name implies, represents the Universe, the All of Things. Not only does he deal with this fable in the *Wisdom of the Ancients* but he devotes ten pages of the *Advancement* to its consideration.

Pan was depicted in human shape but with the addition of horns, hoofs and tail. The blending of the form which was created a little lower than the Angels with that of a goat seems to convey the lesson that however lofty a man's aspirations may be he should never lose his firm footing on the solid earth. "I dare do all that may become a man; who dares do more is none," exclaims Macbeth. Those who attempt to rise above the limitations of their nature often end by sinking below the level of a beast. The analogies which Bacon draws from the pyramidal shape of Pan's horns give proof of an exuberant fancy. These horns are broad at the base but narrow and sharp at the top because individuals are infinite, but being collected into species, and these, contracted into generals, nature at length may seem to be gathered to a point. The horns reach to the heavens "since the sublimities of nature, or abstract ideas, reach in a manner to things divine." Pan is the "God of the country swaines because men of this condition lead lives more agreeable to nature than those that live in the Cities and Courts of Princes where nature by too much Art is corrupted." What is called the Pan tail-piece is to be found in many of the plays, in the Shakespeare folio of 1623, as well as in Bacon's Works and a number of contemporary books. There is also to be seen in books by Bacon a pictorial headline which seems to bear an affinity to Pan as the "God of Hunters." On either side are figures shooting a spear from a bow. Among scrolls of flowers and fruit are interspersed animals of the chase.

In the centre is shown a boy, apparently blind, with a bird of paradise perched on each of his hands. This head-line is supposed to allude to the Device of the Indian Prince written by Bacon for Essex in honour of Queen Elizabeth, and describing the quest of an Indian Monarch for some means of restoring sight to the eyes of his son. In this masque appear the well-known lines

" Seated between the Old World and the New
 * * * * * *
 There reigns a queen in peace and honour true
 * * * * * *
 To her thy son must make his sacrifice,
 If he would have the morning of his eyes."

This head-line is placed at the head of the Genealogies of Holy Scripture in the Authorised Version of the Bible. In this great monument of English literature there are some splendid poetical images which do not appear in the original, such, for example, as the description in Job of the War-horse with his neck clothed with *thunder*. The question is who had the genius and audacity thus to take liberties with the text. There is a German saying that the English read but two books, the Bible and Shakespeare and that some of them imagine that the latter phrased the former.

The great God Pan, with his *cortège* of Nymphs, Fauns and Fairies, was the Sylvan Deity and, even after Saturn was dethroned by centralising Jupiter, and the Golden Age was superseded by the necessary complexities of civilisation and city life, an undercurrent of Pan, *i.e.*, Nature, worship co-existed with the cult of the Celestial powers. Indeed it persisted until quite recently when it flickered out under the persecution of the so-called witches who still clung to the old God. They retained Saturday, the day of Saturn, as their

Sabbath. They were denounced as votaries of the Evil One because their intimate knowledge of Nature's secrets seemed uncanny and impious to city dwellers.

The tree, on account of its beauty and utility, as well as being a symbol of majesty and expansion, frequently appears in Bacon's writings. The great and powerful are likened to timber trees which make the beauty, countenance and shelter of men's lives. The scriptural simile of the mustard seed figures in the Lord Chancellor's last speech in Parliament; when he foretold the future greatness of Virginia. The Vine and its spreading branches yields a touching passage in Bacon's prayer, described by Addison as the utterance of an Angel rather than of a man.

The resemblance of much of Bacon's Symbolism to that of the Mysteries has led many to believe that he was closely associated with Freemasonry, which is the modern repository of the hidden Wisdom of the Ancients. Some even go so far as to regard him as the founder of the Rosicrucians. Undoubtedly the close parallelism between the New Atlantis and Heydon's "Voyage to the Land of the Rosicrucians" gives colour to this view. But there is abundant evidence that the symbolism of the Cross within a circle existed ages before the days of Bacon. It was a well-known Solar sign and is found in Ancient Alphabets. Whatever the association may be it is certain that Masonry now knows nothing of it; although it is impossible to witness Masonic ceremonies without being reminded of Bacon's Symbolism.

Many of Bacon's similes touching the correspondence of the senses are such as delighted the Rosicrucians of the early years of the seventeenth century; for example: "The quavering, which pleases so much in music, has an agreement with the glittering of light, as the moonbeams playing on a wave." The

sweetness of falling from a discord to a concord is likened to the renewal of love after a quarrel. And again Fugues resemble the repetitions of rhetoric.

Space does not permit further allusion to the wealth of the Symbolism which adorns almost every page of Bacon's volumes. But the more the works of the mighty-minded philosopher and poet are studied the more clearly does it appear that Sir Tobie Matthew's panegyric of Bacon is amply justified. Nor is it surprising that Dr. Rawley should have been induced to think "That if there were a beame of Knowledge derived from God upon any man in these modern times it was upon Him."

BACON'S PRECEPT AND PRACTICE.*

By W. G. C. GUNDRY.

“**A** ROSE by any other name would smell as sweet,” says our great National Poet, and it is perfectly true that this paper which has been entitled “Bacon’s Precept and Practice,” might with perfect propriety have been given many alternative titles, but the one chosen is sufficiently appropriate to signify its intention and scope.

About 1592, Francis Bacon wrote a letter to his uncle, Lord Burleigh, asking for a place of profit and complaining of his poverty in which occurs the following sentence: “Lastly, I do confess that I have as vaste contemplative ends, as I have moderate civil ends: for I have taken all knowledge to be my province; and if I could purge it of two sorts of rovers, whereof the one with frivolous disputations, confutations, and verbosities, the other with blind experiments and auricular traditions and impostures, hath committed so many spoils, I hope I should bring in industrious observations, grounded conclusions, and profitable inventions and discoveries; the best state of that province.”

This ambition was destined to have its flower if not its fruitage (for that is but ripening in this age) in those wonderful contributions to scientific literature which were to be published under Bacon’s name in the following century.

* Condensed from a paper read before the Bacon Society at 43, Russell Square on 14 February, 1924.

In *The Advancement of Learning*, Bacon attempts more successfully than anyone before him with the possible exception of Aristotle and without a rival in times succeeding to make a complete survey of human knowledge. In the course of his immense self-imposed task he censures or praises the condition in which he finds the various departments of learning: where there exists reason for adverse criticism he uses the expression: "I note (this or that) as deficient." The chief deficiencies which Bacon notes are:

1. Definitions of the meaning of words.
2. A history of literature.
3. An inquiry into the faculty of memory.
4. Method of tradition.
5. New methods of versification.
6. Application of proofs to different subjects.
7. Fascination and magic.
8. Cure of diseases.
9. Human anatomy.
10. Effects of passions of the mind upon the body.
11. Narrative medicine.
12. Rising in the world (wisdom for a man's self).
13. History of marvels.
14. Modern History.
15. Biography.
16. Narrations and Relations of particular actions.
17. Ecclesiastical history.
18. History of prophecy.
19. Mathematics.
20. Human Philosophy.

Let us turn our attention to the first, namely the necessity for defining the meaning of words. Bacon says in the second book of *The Advancement of Learning*: "And lastly, let us consider the false appearances that are imposed upon us by words, which are framed and applied according to the conceit and capacities of the

vulgar sort: and although we govern our words, and prescribe it well, *Loquendum ut vulgus, sentiendum ut sapientes* (a man should speak like the vulgar, and think like the wise), yet certain it is that words, as a Tartar's bow, do shoot back upon the understanding of the wisest, and mightily entangle and pervert the judgment; so as it is almost necessary in all controversies and disputations to imitate the wisdom of mathematicians, in getting down in the very beginning the definition of our words and terms, that others may know how we accept and understand them, and whether they concur with us or no: For it cometh to pass for want of this, that we are sure to end there where we ought to have begun, which is in questions and differences about words."

In another place Bacon describes words as "Idols of the Market Place, which consists in man's habit of taking words for things." In the *De Augmentis Scientiarum* he urges the value of what he calls a "new species of grammar with a view to mutual exchanges and combinations of beauties for the right expression of meaning."

Before Bacon's time Sir Thomas Elyot, author of *The Governor*, "intended to augment our English tongue whereby men should express more abundantly the thing they conceived in their hearts."

But it was to Bacon that the chief credit of seriously tackling this obstruction to the advancement of learning properly belongs; to quote the authors of *The Meaning of Meaning**: "It is with the publication of Bacon's *Advancement of Learning* that the 'vermiculate questions' and 'laborious webs of learning' may be said to come to an end. Now for the

* *The Meaning of Meaning* by C. K. Ogden and L. A. Richards (Kegan Paul).

first time, in 1605, we get constant emphasis on the dangers of verbalism. As Bacon says, 'Here is the first distemper of learning when men study words and not matter.' "

Bacon's own ideas soared so much higher than those of his readers and auditors that the risk was brought home to him more strongly than to most men of his not being understood. His fancies so far transcended those of the ordinary man that on the one hand he was faced with the necessity of using unusual words for their expression, and on the other, he was only too fully aware of the danger of forsaking the common channels of expression, knowing as he did the pitfalls that awaited those who essayed new modes and methods of conveying their ideas, and the misunderstanding to which such language would be liable. In other words his vast knowledge and the use to which he could put it was limited by the bounds of the language in which he sought to appeal and by the inferior mental equipment and more limited vocabulary of his readers and auditors.

After Bacon's time Locke, the philosopher, paid considerable attention to this subject in the third book of his *Essays*. Another worker in this field was John Wilkins, Bishop of Chester who, significantly perhaps, was one of the founders of the Royal Society and was a skilled cryptographer, being the author of *Mercury, or the Secret and Swift Messenger*, and *The Essay towards a Real Character and a Philosophical Language*, which is founded on a similar work by Dalgarno, who was also an Authority on ciphers.

But now let us turn to the second deficiency on our list, namely, a history of literature: the sudden state of poetry, drama, and prose which occurred during Bacon's lifetime naturally demanded such a record, but it was not until a later period that this

deficiency was supplied; but it is only necessary to look into modern histories of the kind to see that the literature of the Elizabethan age occupies a dominant part therein.

The next deficiency noted is "Method of Tradition." *The Advancement of Learning* is in itself a method of tradition and a record of the state of human knowledge at the time the author wrote it, and further it is an acroamatic book written for all degrees of illumination—a book calculated "to adopt its readers."

We now proceed to "Versification." Bacon rather implies than states that new forms of verse have not been sufficiently explored; he says: "Men in learned tongues do tie themselves to the ancient measures, yet in modern languages it seemeth to me as free to make a new measure of verses as of dances; for a dance is a measured pace, as a verse is a measured speech."

We now pass to the application of proofs to different kinds of subjects (Logic). Logic has been explored considerably since Bacon's time and if he had written *The Advancement of Learning* to-day he would probably have somewhat modified his views and declared the subject not wholly unexplored. "Fascination and Magic" Bacon himself treats of in his *Sylva Sylvarum*.

A remarkable book appeared in 1621 which is a perfect treasure house of all sorts of information culled from the works of the most out-of-the-way classical and mediæval authors, a book which impressed Milton, Dr. Johnson, Sterne, Byron and Lamb, and which was much consulted by the wits of the time of Queen Anne.

This book treats, among other subjects, of magic and magicians and is entitled *The Anatomy of Melancholy*, by Robert Burton. Little is known of the author except that he spent a large part of his life at Christchurch, Oxford, and held two livings in the

Church. Some there are who think that Bacon was the author of this remarkable compilation and it is true that there are many Baconian turns of phrase in the book. Compare the following passages which occur in the book just named and Bacon's essay *Of Truth* respectively :

"Of the necessity and generality of this which I have said, if any man doubt ; I shall advise him to make a brief survey of the world, as St. Cyprian advised Donat, supposing himself to be transported to the top of some high mountain, and thence to behold the tumults and chances of this wavering world, he can't choose but laugh, or pity it."

This passage is closely paralleled by one of Bacon's in his essay *Of Truth*.

"It is a pleasure to stand upon the shore, and see ships tossed upon the sea : A pleasure to stand in the window of a castle, and to see a battle, and the adventures thereof below : but no pleasure is comparable to the standing upon the vantage ground of truth, a hill not to be commanded, and where the air is always clear and serene ; and to see the errors, and wanderings, and mists, and tempests, in the vale below."

Bacon adds to the above : "So always that this prospect be with pity, and not with swelling of pride."

It is not without interest to recall that the *Anatomy of Melancholy* was originally attributed to one Bright, but such attribution was subsequently changed to Burton. The preface of the book contains a long statement by the writer dealing with his wish for anonymity. In this connection we might refer to *Love's Labour's Lost* where the following dialogue between Armado and Moth takes place in Act I. Scene II.

Armado Boy, what signifies it when a man of great spirit grows melancholy ?

Moth A great sign, Sir, that he will look sad.

Armado Why ? sadness is one and the selfsame thing, dear imp.

- Moth* No, No; O Lord, Sir, no.
Armado How canst thou part sadness and melancholy, my tender juvenal.
Moth By a familiar demonstration of the working, my tough senior."

What is the *Anatomy of Melancholy* but a familiar demonstration of human nature in its actions and reactions, such a book, in fact, as the author of the Shakespeare Plays might have been expected to have written had he attempted prose composition? Its comprehensiveness is very Baconian.

Gaimbattista Della Porta (1543—1615), a contemporary of Bacon's, wrote a book called *Natural Magic* and it is said that the latter borrowed his ideas from the former in the formation of his (Bacon's) celebrated Bi-literal cipher, though Porta employed the system in a different manner. It is interesting to notice what congruity exists between Bacon's mind and that of other noted cryptographers. We have already noticed John Wilkins, Bishop of Chester, in this connection. Archbishop Tenison, the editor of *Baconiana* (1679) also evinced considerable interest in the Bi-literal system and calls special attention to it.

The next two deficiencies in the list are "Cure of diseases" and "Anatomy." We can understand Bacon's interest in the subjects for does he not say of himself: "I have been puddering in physic all my life," and Dr. Rawley in his life of his master describes Bacon's method of diet and the medicinal remedies he used, together with his recipe for the gout.

We now come to the "Actions of passions of the mind upon the human body."

Bacon, who has been discussing the effects of the body on the mind, says:

"As for the reciprocal knowledge which is the operation of the conceits and passions of the mind

upon the body, we see all wise physicians in the prescriptions of their regiments [or rules] to their patients do ever consider *accidentia animi* [conditions of the mind] as of great force to hinder remedies or recoveries."

Let us pause for a moment and consider were it desired to visibly demonstrate these effects, how it might best be effected; surely no better method could be found than bringing the demonstrator upon the stage; let the theatre be used to illustrate the emotions of the mind translated into terms of action by *Actors*; what more natural or logical steps to take than these? Here we see something of the common-sense and reasonable attitude that the Bacon Society assumes. Is it asking too much when we Baconians suggest that this alleged connection of Bacon with the Shakespeare plays is a rational and legitimate field of inquiry for sane people?

In 1639 a book was published entitled *Conceits, Clinches, Flashes, and Whimsies*, the author of which was Robert Chamberlain, in which occurs the following passage: "One asked another what Shakespeare's works were worth, all being bound together. He answered, 'Not a farthing.' 'Not a farthing!' said he. 'Why so?' He answered, that his plays were worth a great deal of money, but he never heard, that his works were worth anything at all."*

In the same year (1639) another book was published called *Witts Recreation, selected from the finest fancies of Moderne Muses, with a thousand outlandish Proverbs*.

This book, which was anonymous, contained the following:

* *Shakespeare's Centurie of Prayse*, Compiled by Dr. C. M. Ingleby and Lucy Toulmin Smith.

"*Shakespeare*, we must be silent in thy praise
'Cause our encomions will but blast thy Bayes
Which envy could not, that thou didst so well;
Let thine own histories prove thy Chronicle."

In the above the two words "Bayes" and "Chronicle," coming at the end of the second and fourth lines respectively, are in capitals. Why so? It is not difficult to find Bacon in them.

But why it may be asked should we be silent in the praise of Shakespeare, and why should open praise blast his "Bayes"? The answer is that a certain eminent lawyer was anxious to conceal his direct connection with the theatre, and further, the plays known as Shakespeare's were an indispensable portion of Bacon's great philosophic scheme. If it were known that the great philosopher had written the plays everyone who looked to the theatre primarily for amusement would be scared away, just as to-day many people would look askance at a playbill announcing the latest farce by Sir Oliver Lodge—*Atomic Love or the Diversions of an Electron!*

The great Lord Chancellor was anxious to administer the philosophic liquorice powder in the camouflage of comedy, the stage was to become what the strawberry jam was when some nauseating medicine was administered to children in the days some of us can remember only too well.

St. Alban in almost his own words was content to retire from the stage of the world to "instruct the actors," holding the prompt book, knowing as he did that having been a partaker of God's theatre, he would also be a partaker of God's rest, "for in this theatre of men's lives it is only given to God and the Angels to be lookers-on."

"These our actors
As I foretold you, were all spirits and
17 Are melted into air, into thin air."

There is another interesting reference to which I should like to call your attention which occurs in the second complete edition of Ben Jonson's works which was published in 1640.

In the induction we read :

"Yet if *puppets* will please *anybody* they shall be entreated to come in. In *consideration of which* it is finally agreed, by the foresaid hearers, and *spectators*, that they neyther in themselves conceal nor suffer by them to be concealed any *state-decipherer* or politique *picklocke* of the *scene*, so solemnly ridiculous, as to search out, who was meant by the *Ginger-bread-woman*, who by the *Hobby-horse-man*, who by the *Costard-monger*, nay, who by their *wares*. Or that will pretend to affirme (on his owne *inspired ignorance*) what *Mirror of Magistrates* is meant by the *Justice*, what *great lady* by the *Pigge-woman*, what *concealed statesman*, by the *seller of Mouse-trappes*, and so of the rest.

"But that person or persons so found, be left discovered to the mercy of the *Author*, as a forfeiture to the *stage*, and your laughter aforesaid."

The following words are in Italics :

In the passage just quoted *puppets*, *any-*, *consideration of which*, *spectators*, *state-decipherer*, *picklocke*, *scene*, *Ginger-bread-woman*, *Hobby-horse-man*, *Costard-monger*, *wares*, *inspired ignorance*, *Mirror of Magistrates*, *Justice*, *great lady*, *Pigge-woman*, *concealed statesman*, *seller*, *Mouse-trappes*, *Author*, *stage*.

It is not without interest in this connection to call to mind that among the list of plays hidden within Bacon's or Shakespeare's works in cipher according to Mrs. Gallup's deciphering of the *Novum Organum* is one entitled *The Mouse Trap*. One would also like to ask : Who is this *state-decipherer* and *concealed statesman* ? Can it be that he belongs to the same race as the old Kabbalists, Pythagoras, Plato, Plotinus,

Homer,* Bartolucci, the Rabbi Moses de Leon, Ibn Gebirol, Maimonides, Isaac the Blind, Nahmanides, Azriel Ben Menahem, Recanati, Raymond Lully, Johann Reuchlin, to mention a few authorities on Gematria, Notaricon and Temura and the profundities generally of the Kabbala or secret method of handing on from generation to generation "hidden truths, religious notions, secrets of nature, ideas of Cosmogony and facts of history, in a form which was unintelligible to the uninitiated"?† Did he belong to that long line of cryptographers, dealers in acroamatic allusions, acrostics, acrotelestics, anagrams, analogies, chronograms, cryptograms, echo verses, hieroglyphics, hupograms, ideograms, logogriphs, lypograms, palindromes, phonograms, pictograms, telestics, vexing-rhymes and symbols and ciphers generally of a later date, such as Palatino, Glanburg, Porta, Trithemius, Cardanus, Walchius, Bibliander Schottus, Gustavus Selenus, Herman Hugo, Niceron, Caspi, Tridenci, Comiers, La Fin, Dalgarno, Buxtorff, Wolfgang, Falconer, Morland, Eidel, Soro, Amman, Breitkampft, Conradus, De Vaines, Lucatello and many more?‡ Was it that man who wrote of this "retired art" of cipher-writing, "yet to such as have chosen to spend their studies in them, they seem great matters"?

Was it the one who "became Lord Keeper of the

* See *The Homer of Aristotle*, by Professor D. S. Margoliouth (Blackwell, 10s. 6d.).

† *The Dignity of Cipher Writing*, by Harold Bayley, BACONIANA, July, 1902.

‡ *Ibid.*, with the addition by the present writer of Morland and the omission of Bellaso and Kircher. Morland, who obtained a baronetcy for betraying the Commonwealth to Charles II., was a clerk under John Thurloe, Secretary of State to Oliver and Richard Cromwell, and invented *A New Method of Cryptography*, which he published in book form. There is no copy in the British Museum.

Great Seal of England and of the Great Seal of Nature both at once"?

Yes! I think that Jonson's reference was to this myriad-minded man, to the writer who in his pseudonym of Shakespeare elicited the following eulogy from Alexandre Dumas, who says: "That he was as dramatic as Corneille, as comic as Molière, as original as Calderon, as reflective as Goethe, as passionate as Schiller":

"In all external grace you have some part

But you like none, none you, for constant heart."

No wonder that Jonson wrote of the author of the Shakespeare plays

"Triumph My Britain thou hast one to show

To whom all scenes of Europe homage owe,"

and that the references to the grief among the gods and goddesses of Mythology in the *Manes Verulamiani* require an Olympian Debrett to distinguish them or that there was a responsive echo throughout the literary world as Fame's sweet-toned trump sounded faintly on the lonely heights of Parnassus at the time of his death.

"But it is not good to stay too long in the theatre. Let us now pass on to the judicial place or palace of the mind."

Briefly to resume our list of deficient before concluding. The next on our list is "Narrative Medicine," which one can well understand required attention when one remembers that in the curative medicine of Bacon's day, a small young mouse roasted was prescribed for a nervous child! and that "Balsam of Bats" was another specific but to what end I cannot recall.

We pass to "Rising in the World," on which subject Bacon made various manuscript notes, even making a memorandum to suppress his panting and labouring of breath while speaking.

We next come to "History of Marvels" and it is of interest to see that Bacon directly inspired a volume on this subject, as is stated in a book in the writer's possession which was published in 1678, and dedicated to Sir Harbottle Grimston, Speaker of the House of Commons during the Commonwealth, and Master of the Rolls, the owner of Bacon's old seat Gorhambury and connected with the present Lord Verulam.

The book is called "The Wonders of the Little World or a general History of Man; in six books wherein by many thousands of examples is shewed what Man hath been from the first ages of the World to these times in respect of his body, senses, passions, affections: His virtues and perfections, his vices and defects, his quality, vocation and profession, etc."

The preface begins:

"The first thoughts I had about the entrance upon such a design as the *History of Man*, were occasioned by some passages I met with in my Lord Verulam's *Book of the Advancement of Learning*; where I found him saying: 'That touching of Man's Prerogatives, it is a point that may well be set down amongst deficiencies.' He adds: 'I suppose it would much conduce to the magnanimity and honour of Man, if a collection were made of the Ultimities (as the schools speak) or summities (as Pindar) of human Nature, principally out of the faithful Reports of History, etc.'"

We now come to "Modern History," of which Bacon himself gives us a noble example in his *History of Henry VII.*

Next we come to "Biography" and Narrations and Relation of particular actions, which with the recent outburst of Autobiography, Biography, Recollections, Reminiscences and Confessions, headed by a great lady, it would be a bold man who would maintain was a deficiency in the twentieth century. One wonders

how many of these subjects of Biography would find a swan to carry *their* names to a permanent resting place in the Temple of Fame.

But we must pass on to "Ecclesiastical History"; this was dealt with by Hooker, who was a contemporary of Bacon.

The "History of Prophecy" comes next; this subject Bacon devotes a section to in his Essays.

In "Poesy" Bacon notes no deficiency nor is this to be wondered at in view of the unprecedented outburst in his time and to which he was as we believe such a large contributor.

It is well known that Bacon had round him groups of able men who were the "Nethinim" of his pen and doubtless also original contributors to the streams of Helicon, but Bacon himself was the "Chancellor of Parnassus, the leader of our choir."

Next we come to "Mathematics," and in passing we may note that Bacon expressed the view that new methods in this exact science would be evolved by posterity, and there are some who think that it was Bacon and not Napier who invented Logarithms; on the other hand there are those who say that Bacon was not a mathematician, but I cannot tell.

And lastly we come to "Human Philosophy or Human Nature" and here the wheel turns again upon itself and we must note that the Age which produced the "Shakespeare Plays" was not deficient in the knowledge of human nature after they were written whatever the condition of affairs in this respect may have been before their advent.

Surely the time is fast approaching when the greatest Poet and greatest Dramatist will be recognised as identical with the greatest Philosopher in our history, whose philosophy was put to such a practical demonstration in his own life.

It is for us to bring the hidden truth to light, not by lonely efforts which "hang tottering tremulous, and hazarded upon the torch of any single person," but by united industry and ceaseless patience, by "arts that require the finger rather than the arm," and thus wage war on a front of mouldering manuscripts and musty books extending from the time of St. Alban to our own day. It is thus that he shall make "his first appearance upon the stage in his new person" as Francis St. Alban the mystic and philosopher, and as Pallas—Shakespeare the greatest dramatist in history.

As Bacon says in his bi-literal: "Time shall reward our patience if we do trulie well, and await the day . . . And 'tis to posterity I looke for honor, farre off in time and place." And shall we not do all in our power to make amends for the cruelty with which his countrymen treated him in his own age, treatment which is reflected again and again in the immortal plays: "As he sounded the deep abyss of fathomless pain, he but voiced in the drama his own sorrows; as he mounted heights of divinest bliss, light springeth up, flame mounteth, burning words glow in his plays. Whenever the arrows of sorrow pierced the soul, ever fond thought reclaimed love's joy—by one knowing love's crown: by the other pain's cross."

It is to do justice to the memory of one who did so much "for the relief of the human estate," and whose eyes looking across the tideway of the centuries saw a second golden age of learning, which is now near at hand, that our united efforts to help *Truth* from the cave in which *Time* has hidden her must be directed to show to an admiring but hitherto slumbering world that Bacon is Shakespeare, that the one reflects the other as in a twin reflecting mirror—the diastole and systole of a stupendous literary cycle: thus "Truth shall come forth and lay her cerements aside, as Lazarus, when he heard the Master speak, arose."

ILLUSTRATIONS OF BACON CYPHERS.*

BY HENRY SEYMOUR.

[BEFORE opening his lecture, Mr. Seymour gracefully acknowledged the kindness of Lady Durning-Lawrence in having placed at his disposal the whole of the lantern slides so often used in the past by the late Sir Edwin Durning-Lawrence, a number of which were found suitable. He also threw upon the screen a characteristic portrait of Sir Edwin, which was warmly greeted.]

THE subject of cyphers, said Mr. Seymour, was peculiar and extensive. It had a literature of its own. The practice of the art dated back to an obscure period. Its origin was lost in the mists of antiquity.

After the hieroglyphics, the *cabala* was doubtless the oldest method of secret writing. The ancient Hebrews and Greeks worked the cabala in its most simple form, known as *per gematrium*. The Scriptures were full of cabalistic signs. Dr. Bullinger and others had thrown much light on these. Dr. Christopher Wordsworth, a learned and judicious scholar, said that the symbolical meaning of *numbers* in Scripture deserved more study than it had received. The first slide was projected on the screen, being a *facsimile* photograph of the 46th Psalm from an old Tudor Bible in black letter. The lecturer pointed out that the 55th word from the beginning of the psalm was "shoke," and that the 47th from the end was "speare." He said

* The substance of a lecture, with thirty-three lantern slides, given at Chalmers House, on March 13th, 1924.

he had good reason for the belief that Francis Bacon was the translator of the whole of the Psalms in the King James' Bible (the present translation), and that he had also further good reason for stating that the editing and final revision of the Bible had been entrusted to Bacon by express command of the King. He said he had also found an acrostic-anagram of "Francis Bacon" in the final paragraph of the Dedication to the King, otherwise unsigned; the whole tenor of the Dedication, moreover, being strikingly reminiscent of the *Essays*. He noted, further, that the 46th Psalm, in particular, had been so paraphrased that the word "Shoke" now appeared as "Shake," and as the 46th word from the beginning; and that the word "spear" had been changed to appear as the 46th word from the end. To the student of the Cabala this change constituted the "triple index." But this was not all. It was but the entrance to a labyrinth. The 6th and 7th words from the beginning of the 10th verse, said Mr. Seymour, were "I am," and the 6th and 7th words from the end were "will I," and he shewed that the given name William was got constructively and left-handedly by the cabalistic methods. Treating the name "William Shakespere" (the original spelling in connection with the *Plays*) anagrammatically* he resolved it into:

WE ARE LIKE HIS PSALM,

and said it was curious that the actor Shaxpere was exactly 46 years old when the translation appeared, and also significant that the number 46 was the cabala of "S. Alban."

Ben Jonson said of Bacon that he was nobly

* See Camden's *Remaines* for authority in changing one letter for another in anagrams.

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censorious when he could pass by a jest. Such eccentricity as the foregoing was just the kind of thing in which extraordinary genius would be likely to indulge. Victor Hugo had said,—“After God, Shakespeare was the greatest Creator.” That Bacon had imbibed the Pythagorean doctrine that *number* was the active principle of the visible world, was certain. What the Eastern nations understood by “wisdom” dealt largely in numbers. The *gematria*, or the secret interpretation of letters by figures, was long practised by the Talmudic Jews. As Camden said, the great masters of the Jews had testified how Moses received from God a *literal* law written by his fingers in the two tables, to be imparted openly; and another, a *mystical*, to be communicated only to seventy men, which, by tradition, they should pass to posterity, whereof it was called *Cabala*.

It was highly probable, continued the lecturer, that the practice of the cabalistic art rose to its greatest height during the Third Century. The Imperial and Pontifical hierarchies regarded it with much disfavour. The Emperors smelt treason, the Church smelt heresy, in disguise. For this reason it apparently declined, but the Talmudic Jews religiously preserved its secrets until the Thirteenth Century, when a revival took place. In his *Jewish Life in the Middle Ages*, Mr. Israel Abrahams said that the Jews, in that time, continued to practise these old devices of their forefathers and that they even formed the recreation of great Rabbinical scholars. The Talmud itself said that a good Jew should drink wine at Purim until he could no longer distinguish between “Blessed be Mordecai” and “Cursed be Haman,”—the point of the remark arising from the total numerical identity of the Hebrew letters forming each of the two phrases.

The modern cabala apparently originated in

Germany about the time of the Reformation. The alphabetical letters were numerically indicated, not as their progressive sequence, but as their arithmetical progression from a method of representing a triangle by a series of dots. Ultimately, this was displaced by a method adopted in Italy in 1621, known as the *Latin cabala*. The school traditionally responsible for this method was a circle of literary ecclesiastics, who established it on the occasion of the *left arm* of the blessed Conrad—a famous hermit in his time—being brought with ceremony from Netina to Piacenza. These statements were recorded in a rare pamphlet to which the late Rev. Walter Begley had drawn attention, and entitled *Anathemata B. Conrado*,* issued at Placentia in 1621. Ostensibly an anonymous production, its authorship had been ascribed to one Hieronymous Spadius, by which patronymic its Dedication was signed. No such author had been identified, but another pamphlet, *De Francesco Socrato*, appeared in the same year as by Jo: Baptista Spadius, treating of anagrams and the cabala; another in 1623; and yet another in 1645, *De Ludovico XIV.*, the only extant copy said to be that in the Mazarine Library.

The Latin cabala possessed a double key, one called the *Simple*, and the other the *Ordinary*. The letter K was omitted from the former, but included in the latter. The slide illustrated these keys:

"SIMPLE" LATIN CABALA.

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22
A	B	C	D	E	F	G	H	I	L	M	N	O	P	Q	R	S	T	V	X	Y	Z

"ORDINARY" LATIN CABALA.

1	2	3	4	5	6	7	8	9	10	20	30	40	50	60	70	80	90	100	200	300	400	500
A	B	C	D	E	F	G	H	I	K	L	M	N	O	P	Q	R	S	T	V	X	Y	Z

* B. CONRADO=DR. BACONO.

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The significance of the cabala had been revealed by the first example ever made, and illustrated in this pamphlet, which was shown by the lantern :

3 13 12 16 1 4 19 15 9 4 5 3 19 15 3 1 5 10 9
C O N R A D U S = I D E C V S C A E L I

The equality sign, said the lecturer, pointed its own moral, and revealed the double character of letters by figures, the total of the numeral equivalents on one side agreeing with that of those on the other, *viz.*, 85.

From certain considerations, said the lecturer, he had been led to the conclusion that "Spadius" was its sponsor and no other than Bacon's intimate, Toby Matthew, and he had applied the logic of its philosophy for evidence of identification. The word "Spadius," in the Simple Latin count, equalled 81. So also did "Mathevv" in the Latin spelling. By reverse count they also equalled 80. A further set of triple coincidences was brought out by the facts (1) that the word "Spadius," in the simple Elizabethan* count equalled 85, as the original cabala example; (2) that the word "Matthew," in the English form and counted in the Elizabethan cabala similarly equalled 85; and (3) that the name "Mathevv" (Latin) counted in the English cabala also equalled 85! More extraordinary still, the lecturer went on, the names "Spadius" and "Mathevv," in Latin, were both equal in Bacon's Kay cypher, *viz.*, 163, as well as being equal also in Bacon's secret cabala, *viz.*, 80!

SIMPLE ENGLISH CABALA.

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24
A	B	C	D	E	F	G	H	I	K	L	M	N	O	P	Q	R	S	T	V	W	X	Y	Z

* The Latin simple applied to the alphabet of 24 letters.

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BACON'S SECRET CABALA.

24 23 22 21 20 19 18 17 16 15 14 13 12 11 10 9 8 7 6 5 4 3 2 1
A B C D E F G H I K L M N O P Q R S T V W X Y Z

BACON'S KAY CABALA.

10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35
K L M N O P Q R S T V W X Y Z & & A B C D E F G H I

John Swan, in *Speculum Mundi* (1641) might be cited as good authority, said the lecturer, for a custom amongst Elizabethan and Jacobean authors to conceal their identity by these cabalistic resources. Miss Agnes Strickland, too, in her *Life of Elizabeth* had observed that even members of the Court were frequently referred to by numbers, in open converse. Most cabalistic *signatures* were either doubled or trebled to afford proof of intention. A remarkable example of this might be found in the last word of the Epilogue to *The Tempest*, usually the place of signature. It was the word *free*. Camden told us, in a description of names, that the name Francis meant *free*. That was suggestive, but if we totalled the numerical equivalents of the letters in the word *free* we got 33, which was also that of *Bacon*. If we totalled the numerical equivalents of the letters in the word *free* by Bacon's secret cabala (reverse) we got 67, which was also that of *Francis*.

Secret 19 8 20 20=67=Francis

F R E E

Simple 6 17 5 5=33=Bacon

The lecturer said he doubted if any other word in the language would yield the same result. The words *Free* and *Bacon* also agreed in the Kay count (111) and in the Latin Ordinary (96).

Anagrammatic revelations were usually found, said

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Mr. Seymour, in indented double lines in Bacon books. The word *free* just cited was the last word of the two indented and concluding lines of the Epilogue:

As you from crimes would pardon'd be,
Let your Indulgence set me free.

Mr. George Rewcastle was responsible for an anagrammatic solution of these two lines:

"Secret, yet under *nom-de-plume* of Francis,
Lord Verulam. So God be wi' ye."

The lecturer said he thought it probable that every such example contained not only *one*, but *two*, mutually supporting anagrams. He had found more than one, and this might fairly account for the ellipsis. In his *Cryptography of Shakespeare*, Mr. W. C. Arensberg had also discovered numerous acrostics and anagrams in the Plays, all corroborative of the Bacon authorship, and had cited historical precedent for the method of insertion which, curiously, had also been employed by Dante, Colonna, and others. Mr. Arensberg had drawn attention to the familiar Bacon acrostic signature in the first column of the second page of *The Tempest* (1623 Folio):

<p>For thou must know farther. <i>Mira.</i> You have often Begun to tell me what I am, but stopt And left me to a bootlesse Inquisition, Concluding, stay: not yet <i>Pros.</i> The hour's now come The very minute byds thee ope thine eare,</p>	<p><i>Pros.</i> I pray thee, marke me: I thus neglecting To closeness, With that Ore priz'd Awak'd Like a god</p>
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Counting from the bottom of the column, the initial B of *Begun*, said Mr. Seymour, commenced on the

33rd line of the text. Mr. Arensberg had satisfactorily demonstrated that the above arrangement conformed to established rule, but he might have found additional corroboration had he treated the signature cabalistically for proof of intention. The acrostic, as it stood, said Mr. Seymour, had been held by some critics to be weak as a signature, inasmuch as the letters *o, n*, followed the initial capital *C* in a rectangular direction instead of following down the column as marginal initials. But such arrangement, said the lecturer, would have made the acrostic weak as a cypher because it would have been too conspicuous. By counting the numerical equivalents of the apparently superfluous letters, *c, l, u, d, i, n, g*, they totalled 67, the cabalistic equivalent of *Francis*! By Bacon's secret (reverse) cypher, these letters and *Francis* again precisely agreed, viz., 108. And thirdly, they also agreed in the Kaye Cypher, viz., 171. We therefore had the triple index of intention. But this did not exhaust the point. Casting your eye towards the adjoining column, the initial letters in alignment with the *B, A, C*, of the first column, were *T, W, O*. The following two contiguous lines gave us "Alike." We therefore had a private instruction, so to speak, "between the lines," to the effect that there were *two* such like acrostics to be found in the Folio. With this instinctive conviction in his mind, the lecturer said he had been through every line of the Folio to find it and was at length rewarded by finding it in *Cymbeline* exactly as many lines from the end of the Folio as the first acrostic had been found from the beginning, viz., the 120th line. The Folio itself had been "erroneously" mispaginated on the last page as 993 instead of 399, which suggested a reversal of method. So the second acrostic appeared, starting left-handedly, on the first column of the second page, as in the first instance.

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Gui. And at first meeting lov'd,
Continew'd so untill we thought he dyed.

Corn. By the Queenes Dramme she swallow'd.

Cym. O rare instinct !

In this acrostic, said the lecturer, the marginal letters had been differently disposed for concealment, but otherwise the cryptic form was the same. In the word *Continew'd*, the apostrophe had been inserted to exclude the final letter from the count, the letters *t, i, n, e, w* again equalling 67. That this curious way of spelling the word had been designed to accommodate the required count of 67 was certain, for the sign had been given, and the "modern" way of spelling *continue* was shewn on p. 378 of the same play.

By the exclamation, "O rare instinct," the author bestowed a graceful compliment upon the decipherer.

The cryptographic reference by Heminge and Condell in the opening lines of the First Folio smacks of an allusion to the Cabala of "Shakespeare":

"From the most able, to him that can but spell:
There are you numbered."

If we began at the beginning and concentrated attention upon the first page of the Folio, *viz.*, the verses "To the Reader," which had been erroneously attributed to Bacon's friend, Ben Jonson, because they were signed by the initials B, I, we might discover an arithmetical puzzle of the most curious description:

TO THE READER.

This Figure, that thou here seest put,
It was for gentle Shakespeare cut ;
Wherein the Graver had a strife
with Nature, to out-doo the life :
O, could he but have drawne his wit
As well in brasse, as he hath hit

His face ; the Print would then surpasse
 All that vvas ever vvrit in brasse.
 But, since he cannot, Reader, looke
 Not on his Picture, but his Booke.

B. I.

The very first word "To" spelt Bacon in the cabala equivalent of 33. The last two letters, *B.I.*, constituting the signature, similarly spelt Bacon, in a more roundabout way. For being at the end, they should be read left-handedly as *I.B.* (*I*, Bacon). Now, the numerical equivalent of the letter *I* was 9, and that of the letter *B*, 2. Being separated by periods, these figures read 92. And the numerical equivalent of "Bacon" by the secret (reverse) cabala was precisely 92.

"The Figure that thou here seest put" was, ostensibly, a reference to the Droeshout portrait of "Shakespeare" on the facing page two. But it actually referred to the acrostic formed by the marginal initial letters of the 1st, 3rd and 5th lines of the verses themselves, *T,W,O*. If we counted the number of letters in these verses, they totalled 287, the Rosicrucian Seal and also the numerical equivalent of "W. SHAKESPEARE, F. BACON" by the secret (reverse) cabala. This seal number was identified by tradition with the proto-martyr, St. Alban, who in that year A.D. brought Freemasonry into England. A charter was granted, it is said, by King Athelstane, when all the lodges met at York and formed the first Grand Lodge of England. A further charter was granted to the masons by King Edward VI. on May 12th, 1553, giving the borough of St. Albans a coat of arms, consisting of St. Andrew's cross. A new charter, confirming that of Edward, was granted by Queen Mary, in December, 1553; and Queen

Elizabeth, in a charter of February 7th, 1559, confirmed all previous ones. On March 24th, 1569, the Queen granted a special charter at Gorhambury on the petition of Sir Nicholas Bacon, the lord-keeper.

The secret number 287 was ubiquitous in all Bacon-Shakespeare productions. It constituted a sort of hall-mark. In the *Advancement of Learning* there were 287 letters on the Bacon Frontispiece page; on the next page, symbolically illustrated, there were also 287 letters; in the Dedication, there were 287 letters; and on page 215, falsely numbered, but in reality page 287, there were again precisely 287 letters. So much for that.

If you acted upon the hint given by the acrostic in the Verses and cut them in two, you would perforce be compelled to intersect the letter *s* in the word *his* on the 5th line. Counting the numerical equivalents of the letters on either side of the central letter *s*, you find their totals agree, *viz.*, as 1614! Imagine the ingenuity required to have produced such a result in advance; to have composed those witty lines of verse in so selective an arrangement of words and letters that this double total fell so! Like the peace of God, it passeth all understanding.

Mr. Tanner had been the first, the lecturer said, to notice this remarkable achievement. How came he to get the idea? He did not know, but could guess.

The central letter *s* was shewn to be the final letter of the word *his*, in "his wit." There we had it—w—it. The letters *w* in the 8th line were represented as two *v*'s, as distinguished from the other letters *w* in the verses. Such an orthographical irregularity doubtless arrested attention and probably led to the thought that it had been so arranged for a purpose. What purpose, to be sure, but to accommodate a count?

It might reasonably be enquired what all this tended

to establish? The lecturer then pointed out that by splitting the verses precisely in two, and including the central letter s, the total of 1623 was twice revealed, inasmuch as the numerical equivalent of the letter s was 18. Cabalistically, those figures represented A, F, B, C, or anagrammatically, F. BAC, as the marginal initial letters in *The Tempest* already referred to. They also represented the date of publication.

Now, said the lecturer, consider in this connection the "Double-Alphabet" cypher, or at least one of its variations. The sum of the digits of 1623 was 12. The twelfth letter of the Elizabethan Alphabet was M. If we took two alphabets*—one in juxtaposition to the other—and slid the lower alphabet to the right so many places for the letter M to appear exactly under the letter A of the upper alphabet, we got the letters R, N, M, O, as correspondents of the letters F, B, A, C. Then these indicated letters of the two alphabets gave us just those letters required to form a perfect anagram :

MR. (F. BAC)ON.

There were many other peculiarities about the verses, said the lecturer, which time would not permit to be examined on that occasion, but his point was that all these cabalistic curiosities amounted to first-class internal evidence that Bacon was the author of the "Shakespeare" plays.

Students of Bacon and Shakespeare books in the original or early editions must have noted the profuse and irregular use of Capitals for the initial letters of many common nouns. Also that the decorative head-pieces of special design appeared to indicate a common authorship of books ascribed to other writers. One of these in particular, that of the light and dark, or

* The light and dark A.

double A, seemed to suggest that in those books in which it appeared, the "Double-Alphabet" cypher had been employed. Mr. Seymour then illustrated the Abbot Trithemius at work on this cypher, from an old Latin print, as well as an illustration of the "Clock" cypher from a work by Trithemius ostensibly published at Frankfort in 1602, but revealing signs of its having been printed at London. The work contained a series of circles in which two alphabets were arranged in a different relation, doubtless to shew that this cypher might have, or was actually employed with, as many changes as there were letters in the alphabet. The idea consisted of a large dial upon which was marked, near its periphery, the ordinary alphabetical letters, and a smaller dial upon which the letters were similarly marked in a circle, but left-handedly, or backwards. The numeral equivalents were also marked under each letter, so that either figures or letters might carry the cypher, as occasion might require. The two dials were rotatable on a common axis, so that any letter of one alphabet could easily be brought into contiguous relation with any letter of the other.

Now, Trithemius used only 22 letters in his alphabet, said the lecturer, and by adding the two additional letters of the Elizabethan alphabet to the dials we were able to detect the Baconian interpretation. For, by moving one dial so that the letter A contacted with the letter D of the other, we found the Double-Alphabet key plainly signalled in the Dedication to "Shakespeare's" *Sonnets* of 1609, wherein a mythical "MR. W. H." was eulogized as the only begetter of the said sonnets.* In such a dial relation, M joins R and W joins H. The same Double Alphabet in a different

* Dr. Speckman has also shewn that these letters indicate Henry Wriothesley (reverse).

relation is signalled in the title-page of Edmund Spenser's *Complaints* of 1591. A slide was shewn in which the author was indicated as "ED. SP." It was indeed a common thing, said Mr. Seymour, to abbreviate a given name, as Ed. for Edmund. But whoever heard of surnames being similarly abbreviated as Sp. for Spenser? Such an abbreviation was too obviously suggestive for any purpose of concealment, yet again, very suggestive, cryptographically, when it was noted that the numerical equivalents of the letters S and P totalled 33, as did those of Bacon. A further discovery of the Double-Alphabet was, that a change from the dial relation of A and D to E and D, brought S and P into relation automatically.

The first published indication we had, said Mr. Seymour, that Bacon was the inventor of cyphers and was keenly alive to their importance was in his *Proficience and Advancement of Learning* (1605). After enumerating several kinds, he drew special attention to the Biliteral Cypher which he had invented in his youth when at Paris. That would be about 1577. But he was careful not to disclose its principle and method. We heard no more about it till 1623, after a lapse of 18 years. But then he devoted a special section to its description, with examples of its *modus operandi*. Thus this cypher, evidently so dear to his heart, had been kept up his sleeve for more than a quarter of a century from the time of its invention to the first public reference to it; and then, after a further interval of 18 years, we got the secret key for its operation. The lecturer then projected a number of *facsimile* illustrations from the original edition of *De Augmentis Scientiarum* (1623) and lengthily expounded the *rationale* of the Biliteral Cypher in theory and practice. The illustration of the well-known "Fuge" example, as well as the second and more

ample one which he described as "Subterfuge" was highly instructive as well as amusing. He shewed how, "by a few marks," Bacon had led his students of the cypher through its manifold mazes by suggestion, the whole appearing as a gradual and progressive unfolding. He shewed the manner in which he had diverted attention from the script characters towards the italic letters of his books. It is to be regretted that limits of space preclude report of this interesting study in form-relativity by which the two symbols of the cypher were to be distinguished, notwithstanding particular forms.

The lecturer next projected a *facsimile* illustration of Double-formed Alphabets in Roman and Italic published at Madrid in 1577, bearing the ascription "Francesco Lucas." He pointed out that the count of Lucas was 53, as that of Swan, Alciati, I. Barclai, and others—a notable Bacon seal. These illustrated letters conformed in detail to the italic letters to be found in all Bacon and "Shakespeare" books. He then referred to the work of Mrs. Gallup and exhibited a facsimile of the Prologue to *Troilus and Cressida* (the first page of italics deciphered by her), each letter being marked symbolically, as *a* or *b*. The next slide shewed an example of the Tri-literal cypher, in which the curious inscription on the original gravestone at Stratford was alleged to reveal information concerning the hidden manuscripts. He launched a caustic criticism against the famous broadsides in the *Times* newspaper of December 26th, 1901, and January 6th, 1902, which attacked Mrs. Gallup because of the revelations which her alleged discovery of cypher had brought out. He said there was abundant circumstantial evidence that Bacon and Essex were sons of Queen Elizabeth, and cited many State paper and other historical documents in support of such a con-

tention, apart from any evidence of cypher. Thus false literary reputations were threatened and a grave dynastic question involved.

Mr. Seymour next proceeded to expound the "Word" cypher discovered by Dr. Ward Owen. After describing its principle and method, suggested by Cicero, he presented several pictures brought out long before Dr. Owen was born, but which strangely supported his "disclosures." One was the Frontispiece and title-page of *The Tragedy of the Lady Jane Grey* (anonymous), "by the author of the *Earl of Essex, Ann of Bulloigne, and Mary, Queen of Scots.*" Two of these had been deciphered by Dr. Owen, the third by Mrs. Gallup. The Frontispiece revealed the title of St. Alban as presumptive author, and the name Frances appeared once only and in italics as the first word of the 33rd line of the text. The date of publication was 1715. The grand diction of the lines was undoubtedly Bacon's. *Memento Videbor.*

The next picture was one by Faed, about a century old. It represented one of the "merry meetings" of the players at the Mermaid Tavern, referred to by Francis "Beaumont." Shakspeare was the prominent figure in the limelight, surrounded by Drayton, Ben Jonson, and several others. But the obvious point of the picture was a left-handed figure pointing a left-handed finger at Bacon (uncovered) in the dark background as the real "Shakespeare." The next picture referred to Owen's disclosure that Robert Cecil compassed the destruction of Essex by the most cunning artifice, and in addition to securing his death sentence had bribed the Tower jailors to burn out his eyes before execution. The lecturer pointed out that part of this revelation was made in *King John*, and another part in *King Lear*, both of which joined in a new sequence. The irons were heated, but in the

ensuing altercation they became cold, when one of the jailors tore out one of Essex's eyes with his fingers. The picture thrown on the screen was a fine old engraving of Essex, appearing very sad and forlorn, with the firepot and irons forming a significant part of the illustration—the whole as though to keep green the remembrance of so foul a crime.

Mr. Seymour exhibited several pictures of an emblematic character from the works of Selenus, Vigenère, Baudoin and others; also pictures of Queen Elizabeth and Bacon at early ages, showing physiological and temperamental traits in common; all being extremely interesting but unavoidably omitted.

The 33rd and last slide was a very interesting one, as touching the alleged feigned death of Bacon in 1626, and by reason of the interpretation given by the lecturer. It was the well-known Memoriam picture of Andreas—the supposed father of the Rosicrucians. We print a copy of the picture in order that the lecturer's observations may be comprehended to better advantage.

This picture, said Mr. Seymour, was probably the last engraved of Francis Bacon, at, presumably, 90 years of age. Bacon Krisch, the last of the Rosicrucians in Germany, informed the late Mrs. Henry Pott that Bacon died in the year 1668 as a centenarian. Investigation had shewn that the mystery of Bacon's death was no less great than that of his life. Traditionally, he is said to have departed this life in 1626, at the age of 66, significantly the *double* of 33.

The picture itself bore an unusual character, in more ways than one. It purported to be something which it was not. The *left-hand* tablet contained the N (Natalis) date; the right-hand tablet the O (Obitus) date. Yet the emblem over the left-hand tablet, that of the candle still burning, and the emblem of



"THE FATHER OF THE ROSICRUCIANS."

Death, over the right-hand tablet in association with the hour-glass through which the sands of time had not fully run, together with the strange but significant device at the head "Sufficit" (=90), suggested to the disciples of "Andreas" in many lands that the master still lived. Now, mark the letters F, frontwardly, and B, backwardly, on the skull, which appeared to do duty for the osseous structure of the eyes and nose! Note, also, the cross of St. Andrew about the head, which constituted the arms of Saint Albans, and the crescent moon over the signature, which also belonged to the arms of the Bacon family. It was significant, also, that "Andreas" was wearing the characteristic Elizabethan ruffe.

The ostensible date of birth was recorded as August 17th, 1586. The date of death was curiously omitted, but Roman numerals, which indicated the year 1600, were certainly recorded. Now, if you compared the years of birth and death you arrived at the unmistakable conclusion that the patriarchal figure presented in the picture was only 14 years of age when he died! The cryptography of the picture was therefore certain.

By looking beneath the surface of things we noticed that the year of birth was curiously divided into two lines. The first line, MDLX, or 1560, was, indeed, the year in which Francis Bacon was born. The second line, XXVI, was in strict alignment with the MDC (1600) of the Obitus tablet on the right hand, and by bringing those numerals "over the left" and joining them, they totalled 1626, again the recorded date of Bacon's death. There were other features of the picture which yet needed elucidation, said Mr. Seymour, but the most conclusive evidence of all was the cabalistic signature in the bottom right-hand corner—the place usually reserved for endorsement. The numeral or letter O standing for Obitus was never

intended to reveal any date of death at all, but Francis Bacon's cryptic signature. O was equally a common symbol for cypher, and the letters F and B (the latter drawn *left-handedly*) formed not only the initials of Francis Bacon in themselves, but suggested a forward and backward count of the letters within the tablet, to furnish evidence of intention.

Secret 11 13 21 22=67=Francis.

O M D C

Simple 14 12 4 3=33=Bacon.

A most interesting discussion took place at the close of the lecture, and the lecturer received a hearty vote of thanks.

EUPHUES AND BACON'S THOUGHT*

BY ALFRED H. BARLEY.

PROBABLY you all know the word euphuism, but could not give an illustration of what a "euphuism" was. Certainly I could not have done a few months ago, confounding it as most people do with *euphemism*, in which an unpleasant or offensive thing is designated by a milder term. A "euphuism" is defined in my dictionary as 'an affected and bombastic style of language: a high-flown expression', and in brackets is added '[From *Euphues*, a popular book by John Lyly, 1579-80]', and the derivation is given, from Greek *euphyes*, graceful, *eu* well, *phyesthai* to grow—well grown. (The irony of this explanation will not escape you.)

The book, first issued in 1579, is fortunately still obtainable in Arber's reprint (published by Constable & Co., 10, Orange Street, Haymarket). The title is: EUPHUES THE ANATOMY OF WIT. *Very pleasant for all Gentlemen to reade, and most necessary to remember: wherein are contained the delights that Wit followeth in his youth, by the pleasantnesse of love, and the happinesse he reapeth in age, by the perfectnesse of Wisedome.* And this is how this "dull story," as Hallam called it, begins:—

There dwelt in *Athens* a young gentleman of great patrimony, and of so comelye a personage, that it was doubted whether he were more bound to Nature for the liniaments of his person, or to Fortune for the increase of his possessions. But Nature

* Condensed from a lecture read before the Bacon Society, 10th April, 1924.

impatient of comparisons, and as it were disdaining a companion or copartner in hir working, added to this comelynesse of his bodye such a sharpe capacity of minde, that not onely she proved Fortune counterfaite, but was halfe of that opinion that she herselfe was onely currant.

This young gallaunt of more witte then wealth, and yet of more wealth then wisdom, seeing himselfe inferiour to none in pleasant conceits, though himselfe superiour to all in honest conditions, insomuch that he thought himselfe so apt to all thinges that he gave himselfe almost to nothing but practising of those thinges commonly which are incident to those sharpe wittes, fine phrases, smooth quippes, merry tauntes, using jesting without meane, and abusing mirth without measure.

As therefore the sweetest Rose hath his prickell, the finest velvet his bracke, the fairest flower his branne, so the sharpest wit hath his wanton will, and the holiest head his wicked way. And true it is that some men write and most men believe, that in all perfect shapes, a blemish bringeth rather a liking every way to the eyes, then a loathing any way to the minde. *Venus* had hir Mole in hir cheek which made hir more amiable: *Helen* hir Scarre in hir chinne, which *Paris* called *Cos Amoris*, the whetstone of love, *Aristippus* his Wart, *Lycurgus* his Wen: So likewise in the disposition of the minde, either virtue is overshadowed with some vice, or vice overcast with some virtue. *Alexander* valiant in warre, yet given to wine. *Tullie* eloquent in his gloses, yet vaine glorious. *Solomon* wise, yet too too wanton. *David* holy, but yet an homicide. None more wittie than *Euphues*, yet at the first none more wicked. The freshest colours soonest fade, the teenest Rasor soonest tourneth his edge, the finest cloth is soonest eaten with the Moathes, and the Cambricke sooner stayned than the course Canvas: which appeared well in this *Euphues*, whose wit being like waxe, apt to receive any impression, and bearing the head in his owne hande, either to use the rayne or the spurre, disdayning counsaile, leaving his country.

Now in this passage I suggest that we have a very good picture of the young Francis Bacon in the first flush of youth and high spirits, surrounded by luxury and gaiety, and thoroughly enjoying every aspect of it. More than this, I am convinced that this book was written by Francis himself, and that we have in it

a certain amount of history as well as parable. How much, I do not pretend to define.

But what I do wish to maintain, is this. In "Euphues" we have one of the first flights of Bacon's genius, in which he performed the anatomy of wit.

It is not to be wondered at that Hallam called it a dull book. We shall agree with him, as to what he meant, though not as to what he said. He meant, that it is a difficult book to fix one's attention on for any length of time. And so it is. And so dull books are. But in this case the cause is not dullness, but the opposite.—Have you ever walked alongside a hedge on a very bright day and striven to keep your eyes on the ground, and failed? What was the reason; the dullness of the ground? No. The incessant bombardment of the eyes by the patches of brilliance so quickly succeeding each other. And so it is with *Euphues*. I defy you to find a dull line in it, or an empty metaphor. But its constant fusillade of gems is like a hailstorm; one doesn't wait to pick them up—one *runs*!

Fortunately, unlike the hailstones they do not melt, so one can return at leisure and pick up a few.

What is so amazing, to my thinking, is the extraordinary fecundity of imagery and readiness of argument displayed. He can argue anything. (Like Shakespeare). Euphues makes friends with Philautus, and cheats him out of his lady love by seducing her affections to himself. And when his friend Philautus complains, Euphues mocks him!

But mark *how* he mocks him, or rather how he excuses himself.

"Love knoweth no lawes," says he: "Did not *Jupiter* transforme himselfe into the shape of *Amphitrio* to embrace *Alcmæna*? Into the forme of a Swan to enjoy *Leda*? Into a Bull to beguile *Io*? Into a shower of Gold to winne *Danae*? Did not *Neptune*

change himselfe into a Heyfer, a Ramme, a Floud, a Dolphin, only for the love of those he lusted after? Did not Apollo convert himselfe into a Shepheardesse, into a Bird, into a Lyon: for the desire he had to heale his disease? If the gods thought no scorne to become beastes, to obtaine their best beloved, shall *Euphues* be so nice in changing his coppie to gayne his Ladie? No, no, he that cannot dissemble in love is not worthy to love. I am of this minde, that both might and mallice, deceyte and treacherye, all perjurie, any impieties may lawfully be committed in love, which is lawlesse."

Now it is true that here we have only, ostensibly, a specious argument put into the mouth of a character who is arguing in his own defence. But take the argument *per se*, apart from its context, and ask yourself have we here the philosophy of the man who later wrote: "Love will creep in service where it cannot go: (*T.G.V.* iv. 2)." (Is it not indeed a summary of the whole life of Bacon who crept in service—and in disguise, if need were—where was not free passage to go?)*

However, *Euphues'* triumph is short. *Lucilla* flouts him, and says she is determined to wed *Curio* a wealthy suitor. And *Euphues* after a little digesting of his disappointment has the nerve to write

"A cooling carde for
Philantus and all fond lovers."

This cooling carde occupies fourteen pages, and its general tenour is that of Bacon's essay on love!

In Ascham's *Scholemaster*, a book published in 1570 by a man who had been a teacher of Queen Elizabeth, occurs in the early part this passage:—

Concerning the trewe notes of the best wittes for learning in a childe, I will reporte, not mine own opinion, but the very

* Cf. "Love must creep where it cannot go." Letter of Francis Bacon to King James: *Cabala, sive Scrinia Sacra*, 1663: p. 59 (true page 71).

judgement of him, that was counted the best teacher and wisest man that learning maketh mention of, and that is *Socrates* in *Plato*, who expresseth orderlie these seven plaine notes to choise a good witte in a childe for learninge.

1. Εὐφνης
2. Μνήμων=(good memory).
3. φιλομαθής=(love of learning).
4. φιλόπονος=(industry).
5. φιλήκοος=(docility).
6. Ζητητικός=(enquiring).
7. φιλέπαινος=(desirous of praise).

And bicause I write Englishe, and to Englishmen, I will plainlie declare in Englishe both what these words of *Plato* meane, and how aptlie they be linked, and how orderlie they followe one another.

1. Euphues is he, that is apte by goodnes of witte, and applicable by readines of wille, to learning, having all other qualities of the minde and partes of the bodie, that must another day serve learning, not troubled, mangled, and halfed, but sounde, whole, full, and hable to do their office: as, a tong, not stamering, or over hardlie drawing forth wordes, but plaine, and redie to deliver the meaning of the minde: a voice, not softe, weake, piping, womannishe, but audible, stronge, and manlike: a countenance, not werishe and crabbed, but faire and cumlie: a personage, not wretched and deformed, but taule and goodlie: for surelie a cumlie countenance, with a goodlie stature, giveth credit to learning, and authoritie to the person: otherwise commonlie, either open contempte, or privie disfavour doth hurte, or hinder, both person and learning. And, even as a faire stone requireth to be sette in the finest gold, with the best workmanshyps, or else it leseth moch of the Grace and price, even so, excellencye in learning, and namely Divinitie, ioyned with a cumlie personage, is a marvelous Jewell in the world. And how can a cumlie bodie be better employed, than to serve the fairest exercise of Goddes greatest gifte, and that is learning. But commonlie, the fairest bodies, are bestowed on the foulest purposes. I would it were not so: and with examples herein I will not medle: yet I wishe, that those shold, both mynde it, and medle with it, which have most occasion to looke to it, as good and wise fathers shold do, and greatest authoritie to amend it, as good and wise magistrates ought to do.

I feel sure that the author of *Euphues* had that passage in his mind when he chose that title for his book and for one of the chief characters in it. The other chief character, "Philautus," whose name means self-love, is I think some historical character and it might be interesting to speculate as to who it might be—possibly a relative, probably however not. One must not overlook the possibility that both names represent personifications of qualities which the author recognised in himself: (and in this connection the remainder of the passage quoted from *Ascham* is worth pondering, by those who have the book at hand).

But let me read you another extract. In *Euphues and his England*, published a year later, in 1580, we find our two heroes leaving "Naples" and coming to England where they land at Dover and, journeying through Canterbury, they reach the house of one Fidus where they are entertained, and Fidus tells them his own love story which occupies 36 pages. His lady love one day puts to him, at his father's dinner-table, a somewhat sphinxian riddle and challenges his answer.

[Unfortunately the passage quoted is too long to reproduce entire, and any attempt to shorten it would be unwarrantable, as weakening the cogency of its arguments and thereby robbing it of its force. It will be found in pp. 278-283 of Arber's reprint (published by Constable at 6s. as already mentioned).]

Now I ask: Is there any one having read that passage who will say there is another mind than Shakespeare's that could stuff a thing so full of wit, and leave it so firmly based on wisdom notwithstanding? *

* It may perhaps be allowable to mention that here the audience broke into a spontaneous murmur of assent, indicating approval of the point.

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It seems to me that we have in this story a first premonition, a stretching-out-after, as it were, of the Casket Scene of the *Merchant of Venice*.

But there is more in it than that. Did you notice that phrase: "Love commeth in at the eye, not at eare, by seeing Nature's workes, not by hearing womens words." This is one of Bacon's fundamental doctrines.

Take this very comedy the *Merchant of Venice* just alluded to, and actually while Bassanio is making his choice among the caskets we find the following song is being sung:—

*Tell me where is fancy bred,
Or in the heart or in the head?
How begot, how nourished?*

*Reply, reply.
It is engendered in the eyes,
With gazing fed; and fancy dies
In the cradle where it lies.*

*Let us all ring fancy's knell:
I'll begin it,—Ding, dong, bell.*

(All) DING, DONG, BELL

and then follows this remarkable passage: "The world is still deceived with ornament."—Note that, for we shall return to it.

Here is another instance of the same teaching; for mark, it *is* teaching, not empty rhetoric. In *Romeo and Juliet* Lady Capulet says to Juliet:

Lady Cap.: Speak briefly, can you like of Paris' love?

Jul.: I'll look to like, if looking liking move:
But no more deep will I *endart my eye*
Than your consent gives strength to make it fly.

And two scenes later, Romeo falls in love with her at first sight!

For a fuller working out of this theme see the fifth chapter of Edwin Bormann's *Shakespeare Secret*, where

the relation of the comedy of *Love's Labour's Lost* to Bacon's doctrine of Light and Luminous matter is expounded. But while on this subject let us turn to Bacon's essay on love: no, not *essay* ON love, but *assay* (which is what the word really means) OF love: and consider one or two noteworthy passages.

It is a poore saying of Epicurus, *Satis magnum Alter Alteri Theatrum sumus*: As if Man, made for the contemplation of Heaven and all Noble Objects, should do nothing but kneele before a little Idoll, and make himself subiect, though not of the Mouth (as Beasts are) yet of the Eye, which was given for higher Purposes. . . . By how much the more* Men ought to beware of this Passion, which loseth *not only other things but itselfe*. [Which is but saying in other words, LOVE'S LABOUR'S LOST!] . . . There is in Man's Nature a secret Inclination and Motion towards love of others, which, if it be not spent upon some one or a few, doth naturally spread itself towards many, and maketh men become Humane and Charitable, As it is seene sometimes in Friars. Nuptiall love maketh Mankinde, Friendly love perfecteth it.

And now, in connection with that reference to the "spreading out of love towards many as is seene sometimes in Friars," consider the following extract from Minsheu's Great Dictionary:—

FRIAR OBSERVANT. These Friars Observant are so called because they are not combined together in any Cloister, Convent, or Corporation, as the Conventuals are: but only tie themselves to observe the rites of their Order, and *more strictly* than the conventuals do: and upon a singularitie of zeale, separate themselves from them, living in certaine places, and companies of their owne choosing. See Franciscans.

One is tempted to wonder if Bacon was thinking of these men.

Summarising very briefly the characteristics of *Euphues*, and *Euphues and His England*,† they consist

* (This phrase is of incessant occurrence in *Euphues*.)

† (*Ment*: why 'his' England?)

of the real or imaginary adventures during some few months, of a couple of young men, told with prodigious wit and fertility of illustration, and astounding ingenuity of argument. Two or three beautiful stories are introduced. The style is supremely, and I might say exasperatingly antithetical, and long-minded without—and yet palpitating with genius in every line.

One is inclined to think that the remark on the title page “. . . most necessarie to remember . . .” is not an idle advertisement. For the book is in fact a valuable storehouse of ideas: what might be called, literally, the raw material for a great deal of future work. Were I better acquainted with Bacon's and with Shakespeare's works, the instances of parallel or identical thoughts, already given, might have been greatly multiplied.

My feeling has been, in reading the book, that I was in touch with the *same* mind, albeit under other circumstances.

Hear what Bacon says concerning Antitheta: (*Adv. Learning* II. xviii 7). “Antitheta are theses argued *pro et contra*; wherein men may be more large and laborious; but (in such as are able to do it) to avoid prolixity of entry, I wish the seeds of the several arguments to be cast up into some brief and acute sentences, not to be cited, but to be as skeins or bottoms of thread, to be unwinded when they come to be used; supplying authorities and examples by reference.” And in the *De Augmentis* he calls such a collection a Promptuary or preparatory store, and says he has a great many by him.

This might almost stand for a description of *Euphues*. It seems to me at least evident that it must have been at the time *Euphues* was written that Bacon's mind was ranging over books and experience, and pigeon-holing his ideas in this *back-to-back* fashion. I believe he had

even then more or less completely planned out at least the foundations of his "Great Instauration," and that *Euphues* was a work which was intended to accomplish a part of it, as a preliminary measure, to set people's wits to work a-reasoning, or at worst an-arguing, rather than as thitherto weaving empty phrases.

And now a word or two as to Bacon's mind. It would be highly presumptuous for me to descant on this theme; but I have ventured to borrow a hint (as I conceive) from his method of working. I had the temerity to commence the evening with two *apophthegms* of my own selection—taken from life, and related in my own fashion—with a view to seeing whether it struck you as it had me, or whether perchance the point escaped you altogether, (as in fact I hoped it would, for a reason you will see in a moment). A bold, a presumptuous thing to do: and yet if imitation is the sincerest form of worship, the presumption may perhaps be excused.

Let me recall it: A young man standing in the entrance-hall of a modern building, and noticing the eccentric decorations,—texts and so forth,—takes it into his head to read aloud the quaint wording of the one over the fireplace,* and, noting the reference to 'dial' and 'hours,' he turns round and draws the attention of the telephone-clerk to the empty space above the verses, the traces of nails or like fastenings, and remarks: "I suppose there used to be a Sun-Dial up there in the old days, eh?" "Can't say, I'm sure," says the clerk, "I've only been here a fortnight."

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* A copy of this was passed round. It ran thus:—
 Acroffe the Dyall of the Erthe
 God's jeweled finger moues amaine.
 Redeame thy Houres; no barnes cõtaine
 The valew of one howers woorth.

Now if it should happen that my anticipation proves correct, and none of you hit upon the point which that *apophthegm* professes to exemplify, it will furnish what I think is an instructive illustration of the tendency of the human mind in general * ; and also, of the manner in which *Bacon's mind* set to work in an attempt to eradicate that tendency.

In telling that story, in the first instance, I was careful to mention all the essential facts. But I was careful also to present along with them a number of incidental or non-essential facts, and to put these forward in such a manner as to lead you, if I might,—after the manner of a conjurer in his “patter”—to focus your attention upon them, so that the essential, *i.e.*, the *significant* facts should have a very good chance of escaping your notice unless you are in the constant habit of discriminating between the essential and the non-essential. As I quoted just now, “The world is still deceived with ornament”; and it was my intention to put before you a little object lesson in that truth. And therefore attempted to make my story like those toys alluded to in *Richard II.* (ii. 2), called

“Perspectives, which rightly gazed upon
Show nothing but confusion, eyed awry
Distinguish form.”

The “significant” facts are, that when the young man points above the fire-place and asks if there used to be a SUN-DIAL, the reply is “I don't know.” And yet

* It may not perhaps be out of place to mention here the fact that during the last nine or ten years this tendency of the human mind, in one department of scientific thought—to wit, astronomy—had rather strongly forced itself upon my notice; an earth-movement that had to wait 200 years to be discovered, and then another 50 years or more before the discovery was investigated. (See *The Drayson Problem*, W. Pollard and Co., Ltd., Exeter, 1s. 6d.).—A. C. B.

it may have been quite true. Where, then, is the point ? you say.

Well, suppose a stranger came up to me in the British Museum and said: "I understand that there's a Cattle Market held here every Saturday: can you tell me if that is so?" It would hardly do if I answered, "No: you see, I'm only here on Wednesdays," although that might be true. The outrageous *incongruity* of the suggestion, surely, calls for some remark?

And so here. It is not a likely thing for a Sun Dial to be erected over a fireplace, where the rays of the sun could not reach it! Therefore, if a question is asked implying that this has been done, surely the UNLIKELYHOOD of it should form some element in any intelligent reply?

I do hope it will not seem to anyone that there is here an attempt to force what is merely a trifling, a frivolous, or a vexatious point. It is but quite recently, comparatively speaking, that I have been brought to realise that a specific method of teaching can exist, which depends on the deliberate admixture and proportioning of congruous and incongruous elements—truth and untruth, if you like—which shall gradually train the learner to keep his attention perpetually awake and his discriminative faculties in continual training. And that the literature which forms the special province of those who are really attracted to the study of the Shakespeare plays, is a literature of this kind.

In such a system, there will probably be degrees of incongruity. I should be inclined to put the ascription of the Shakespeare plays to Shaxper, as the first or lowest degree. Minds not vividly stirred by that, might fairly be left over for some other teacher to deal with. But this by the way.

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The Inductive System developed by Bacon depends primarily on the sorting of facts. The first sorting, is into congruous and incongruous. How can we do this so long as we are not alive to the incongruities in existing collocations? Therefore,—so it seems to me,—therefore, he and his helpers provided a literature, *one* of the distinctive features of which was a deliberate sowing of occasional incongruities, probably a graded series, by which the comparative and critical—in a word, the *scientific* faculties, should gradually be cultivated, or rather developed. In short he provided a system of what may be called Kindergarten Object Lessons.

He has somewhere said that “He that distinguisheth not in small things makes errors in great.” (Quoted in Mrs. Potts’ *Hints to Decipherers*).

Look at the glaring incongruities in the plays! Here are two. How is it that Orlando in *As You Like It* can be in the company of Rosalind, and talk with her about herself, and yet never recognise her, just because—because she happens to be dressed as a page! And which is the play where the well-known line occurs about that bourne from which no traveller returns? *Hamlet*. And who speaks the line? Hamlet. And who, two scenes before, spoke with his own dead father, and was so convinced of his identity that he determined to act on the inf—? Er, just so.

“What is *Truth*; said jesting *Pilate*; and would not stay for an Answer.” That is to say, the enquirer was *not in earnest*: he did not get an answer, because he was *not a stayer*. Nature is like a labyrinth, in which the very haste you move with, will make you lose your way.

Aristippus said of those that studied particular sciences and neglected philosophy, that they were like Penelope’s wooers that made love to the waiting women.

Here we have Bacon's root motive indicated : love of spiritual truth, of which the sciences are the attendant hand-maidens.

Postscript.—Only after this was finished did I come across Mr Parker Woodward's *Euphues the Peripatetician*, or I might have availed myself of some of the valuable information it contains ; though the object of the lecture was primarily to induce folk to read *Euphues* rather than to read books about *Euphues*, which would inevitably follow.

THE CYPHER PLAY OF ANNE BOLEYN.*

BY HORACE NICKSON.

TO elucidate any mystery of whatever depth, one must possess a key, or a motive, or both. Unless you are in possession of the right key, or the correct motive, you may never get to the heart of a mystery, such as that in which our great author, Bacon, was involved: one may suspect Bacon to be the author of "Shakespeare," but simply to know this is not enough to explain the reason of his silence. But if you investigate and study his supposed works with the key as an hypothesis,—that he was the son of Queen Elizabeth, and wrote quite a number of works under several assumed names, also that he wrote a few cypher plays which were imbedded in these works,—then, from a long experience and study, nearly everything of a previously perplexing nature becomes quite understandable and clear.

All the enigmatical sonnets and poems of Spenser and Shakespeare, with the aid of this key, become quite easy of solution, and give yet an added charm to the study of them. I often wonder why some Baconian has not dealt with the Sonnets in that light, for to me all the mystery vanishes.

It is with this key that I shall hope to carry conviction to your hearts and minds to-night in dealing with this wonderful cypher play of *Anne Boleyn* decyphered some years ago by Mrs. Gallup and Miss

* Delivered in lecture form at Chalmers House, May 8th, 1924.

Wells by the aid of the bi-literal cypher instructions pertaining to the *word* cypher, discovered originally by Dr. Owen.

The key words of this larger or word cypher are progressive, and only a small number are used at one time, the first six or seven writing the prologue, a few of the next the opening scenes of the play, and so on through the entire work; some being dropped, as others are taken up successively, until all have been used.

I will give you a very short outline of this play. The first part is taken from the play of *Henry VIII.* quite openly. Henry meets Anne for the first time at Cardinal Wolsey's mansion, where they are holding a masked ball or dance. Then is Henry's love and infatuation for Anne revealed; after which follows the marriage and coronation, concluding with the birth of Elizabeth, all of which are from the play of *Henry VIII.*

In the second half of the play Henry becomes jealous at the insinuation of the Duke of Norfolk, through the loss of a famous handkerchief that Henry's father had given his mother as a token, which is quite true to history, as you will find it in any reliable Encyclopedia. The penultimate scene is the trial scene as it appears with very little alteration in the *Winter's Tale*, following and concluding with the execution scene, which is taken from a number of Baconian sources not so easily traceable.

I will now read to you a part of the "Argument" of this play from the cypher.

"In this story of my most unfortunate grandmother, the sweet lady who saw not the headsman's axe when she went forth proudly to her coronation, you shall read of a sadness that touches me near, partly because of nearness of blood, partly from a firm belief and trust in her innocence. Therefore, every act and scene in this play is a tender sacrifice, and an incense

to her sweet memory. It is a plea to the generations to come for a just judgment upon her life, whilst also giving to the world one of the noblest of plays hidden in cypher in many other works."

I here miss a portion of the argument as it is too long.

"Under the pretext of believing gentle Anne to be guilty of unfaithfulness, Henry had her conveyed to the Tower and subjected to such ignominy as one can barely believe, even basely laying to her charge the gravest sins; and, summoning a jury of Peers, delivered the Queen for trial and sentence. His act doth blacken pitch,—even her father, sitting amidst the peers before whom she was tried, exciteth not so much astonishment, since he was forced thereto.

"Henry's will was done, but hardly could he restrain the impatience that sent him forth from his palace at the hour of her execution to an eminence near by, in order to catch the detonation of the field-piece, whose hollow tone told the moment at which the cruel axe fell, and see the black flag, that signal which floated wide to tell the world she breathed no more.

"The haste with which he then went forward with his marriage with Jane Seymour proclaimed the real rigor or frigidity of his heart.

"It is by all men accounted strange, this subtle power by which so many of the peers could be forced to pass sentence upon this lady, when proofs of guilt were nowhere to be produced. In justice to a memory dear to myself, I must aver that it is far from clear yet upon what charge she was found worthy of death; it must of need have been some quiddet of the law, that changed some harmless words into anything one had in mind, for in no other way could speech of hers be made wrongful.

"Having failed to prove her untrue, nought could bring about such a result had not this have been accomplished.

"Thus was her good fame made a reproach and time hath not given back that priceless treasure. If my play shall show this most clearly, I shall be content.

"As for my royal grandsire, whatever honor hath been lost by such a course, is regained by his descendants from the union."

This passage that I have just read is a part of the bi-literal cypher decyphered by Mrs. Gallup from the italic type, and is an explanation of the movement of the play. It appears to my ear the melodious prose of Bacon, not, as some suggest, the concoction of a hallucinated and mad-brained sorceress.

That portion of Anne Boleyn's dramatic progress which occupies a large part of the "Shakespeare" play of *Henry VIII.* is so familiar to all Shakespearean readers that I shall take it as read, our author using that play openly to introduce her upon the stage. It is the latter half of the cypher play to which I wish to draw your attention, and to endeavour to convince you of the methods pursued by Bacon in the imbedding of his cypher play. We will first take the famous handkerchief scene, which is the chief incident in *Othello*, upon which hinges the first cause of jealousy towards his wife. Bacon found it in an old tale of Italian origin, but he altered it in *Othello* to fit the details of Anne Boleyn's life.

I looked this up in several Encyclopedias and to my astonishment found therein stated that the first cause of jealousy was Anne losing a famous handkerchief, which was found on the person of Norris—the one named as co-respondent; this excited my interest and curiosity to pursue the enquiry further; for when one starts upon a real scent, it becomes very fascinating, and this curious coincidence of the handkerchief story is, I consider, real corroboration of the cypher. Especially so when one studies the characteristics of *Othello's* heroine, as our author has depicted her.

There is one trait that is particularly striking in resemblance and similarity—so much so as to become identical—that is where Desdemona in *Othello* and Anne Boleyn pursue their endeavours alike to reinstate in the good graces of their husbands some unfortunate

friend who has been subjected to ignominy or degradation due to some insubordination, *both* in the play of *Othello*, and in the true and actual life of Anne Boleyn. They *both* persisted, not once, but two or three times; not easily rebuffed even when their cause seemed hopeless, but pressed their suits even to desperation; not so much for any personal motive, but purely for pity and kindness for those who had suffered loss of position. So you see in the play of *Othello* we have two very striking coincidences — the losing of the handkerchief as the cause of suspicion and the pressing for the reinstatement of a courtier.

I next proceeded to the trial scene where poor Anne is charged with adultery and conspiring to take away by poison the life of her lord and king. This part is imbedded in the play of the *Winter's Tale*. Here the King accuses his Queen both of adultery and impoisonment, just as did King Henry; although by a strange oversight of our author in the *Winter's Tale* he forgets to write anything to suggest impoisonment at all until the charge is read out. So you see, I found just the historical incident I wanted.

I also had remembered reading some years ago a book by Horace Walpole on *Historical Doubts*, wherein he says that the *Winter's Tale* was written by the dramatist as an indirect apology for Queen Elizabeth's mother, Anne Boleyn. The scheme of the poet appears nowhere to better advantage; the subject was too delicate to be exhibited on the stage without a veil, and it was too recent, and touched the Queen too nearly, for the bard to have ventured so homely an allusion on any other ground than compliment.

The unreasonable jealousy of Leontes and his violent conduct in consequence form a true portrait of Henry VIII. who generally made the law the engine of his boisterous passions. Not only is the general plan of the

story most applicable, but several passages are so marked, that they touch the real history nearer than the fable.

Hermione, the Queen in the *Winter's Tale*, says in her defence :—

“ Since what I am to say must be but that
Which contradicts my accusation and
The testimony on my part no other
But what comes from myself, it shall scarce boot me
To say “ not guilty,” mine integrity,
Being counted falsehood, shall as I express it
Be so received. But thus, if powers divine
Behold our human actions, as they do
I doubt not then but innocence shall make
False accusation blush, and tyranny
Tremble at patience. You my lord best know
Who least will seem to do so, my past life
Hath been as continent, as chaste, as true
As I am now unhappy ; which is more
Than history can pattern, though devised
And played to take spectators.
For life I prize it as I weigh grief which I
Would spare—for honor, 'tis a derivative
From me to mine and only that I stand for.

“ If one jot beyond the bound of honor, or in act or will that way inclining, hardened be the hearts of all that hear me and my next of kin cry fie upon my grave.”

Parts of this speech of the Queen, especially the following—“ For honor, 'tis a derivative from me to mine and only that I stand for ”—says Horace Walpole, seem to be taken from the very letter of Anne Boleyn to the King before her execution, where she pleads for the infant princess, his daughter.

Mamilius, the young prince, an unnecessary character, dies in his infancy ; but it confirms the allusion as Queen Anne, before Elizabeth bore a still-born son.

The most striking passage, and which had nothing to do in the tragedy, is, as it pictures Elizabeth, where

Paulina, describing the new-born princess and her likeness to her father in answer to the King, who says it is no brat of his, replies—"It is yours, and might we lay the old proverb to your charge—so like you it is the worse—although the print be little, the whole matter and copy of the father, eye, nose, lip, the trick of frown, his forehead, nay the valley, the pretty dimples of his chin and cheek, his smiles, the very mold and frame of hand, nail, finger."

Further on it also mentions the eyebrows narrow and drawn half-moon like as if drawn with a pen. If you can visualize Henry VIII.'s portraits you will have noticed that his peculiar eyebrows were narrow half-moon-like as drawn with a pen.

I don't think you will doubt that the description of this child's features are those resembling Henry VIII. in this play of *Winter's Tale*, especially "the trick of frown" and the eyebrows narrow half-moon-like as drawn with a pen. Here we have the sagacious insight of Horace Walpole supporting our contention that the play of *Winter's Tale* is a part of Anne Boleyn's life as a play; *firstly*, the charge of impoisonment added to adultery not required in the *Winter's Tale*, but added to do duty in the cypher play. *Secondly*, the exact words of Anne Boleyn's letter to Henry VIII. immediately before her trial. *Thirdly*, the description of the features of the child which the father says is not his.

I have given you now quite a significant number of coincidences supporting the decypherer's claim that this is a true cypher play and if there be any here to-night who are still dubious and sceptical about the existence of cyphers in the plays, I will add that considerably more evidence can be furnished from the "Shakespeare" plays of another cypher play entitled "The Tragedy of my late brother the Earl of Essex."

This cypher play is another pathetic drama dealing with Robert Essex as the second son of Queen Elizabeth, who made a raid on the crown, but failed, and suffered death ; and I will only mention one long speech which he uses in his defence as put into the mouth of Buckingham in the play of *Henry VIII.*, repeating exactly the speech of Robert Essex.

This is no Baconian discovery, it was dealt with at length in a monthly magazine, *The Nineteenth Century*, quite fifteen years ago, by that famous professor of the Birmingham University, Churton Collins. He stated that there was not the slightest doubt that Shakespeare had put Essex's speech into the mouth of Buckingham—a character introduced into that play for the express purpose of reproducing poor Essex's dying words after he had received his sentence. Surely this and the other incidents are sufficient evidence of the existence of word-cyphers in the plays. I could give you many more if necessary.

Then, again, suppose we take a wider and more general outlook. You cannot make your cypher play produce the living details to the life unless you have the speeches already distributed in the plays ready at hand, and those plays as in the case of Anne Boleyn, must be of a theme or type showing the tyranny of the jealous husband towards the wife who is accused of adultery, always on the flimsiest of evidence, so called. And to get this, there would have to be quite a good number of plays of this character to go to for the matter,—to connect up your cypher play.

Then again, what supreme dramatist would write so many plays on this sad and nauseous theme? One would think that having written one play on the subject, he would then be satisfied ; but quite the contrary is the case, for we have the following, *Much Ado About Nothing*, *Othello*, *Winter's Tale*, *Cymbeline*,

Merry Wives of Windsor, *All's Well*, all dealing with the same theme; always the man against the woman,—but all necessary for the exigencies of this cypher play. If there had not been a necessity of writing a cypher play in the first instance, there would then have been no necessity for writing so many plays of the same theme to incorporate it.

Surely, I need not labour this point any further, except that by this elucidation, we are enabled to fix the model of Bacon's finest women characters, all perfect, innocent, chaste and wrongly accused; namely, Desdemona, Helen, Imogen, Hermione, and Hero, for they are all of them charming examples of pure and unadulterated devotion.

I will now read one or two of the speeches in this cypher play for the benefit of those here who may never have had an opportunity of doing so.

The following is the continuation of the speech I read to you from the *Winter's Tale*, quoted by Horace Walpole, which in cypher is joined to Catherine of Arragon's speech in *Henry VIII.* at her trial to do service in the cypher play.

"I appeal to the conscience of the King to do me right; Justice I do desire, but I have here no judge indifferent, nor no more assurance of equal friendship and proceeding.

"Sirs, have I, with all my affections, still met the King? Lov'd him next heaven? Obeyed him? Been, out of fondness, superstitious to him? Almost forgot my prayers to content him? At all times to his will conformable? Ever in fear to kindle his dislike, yea, subject to his countenance, glad or sorry, as I saw it inclined, and am I thus rewarded? My lords this is not well. When was the hour I ever contradicted his desire? Or made it not mine too? Or which of his friends have I not strove to love although I knew he were mine enemy?

"What friend of mine, that had to him derived his anger, did I continue in my liking, nay gave notice, he was from thence discharged. For Henry Norris—with whom I am accused—I do confess I loved him as in honor he required with suc

a kind of love as might become a lady like me, with a love even such, so, and no other as himself commanded. Which not to have done, I think had been in me both disobedience and ingratitude to him and towards his friend; but if one jot beyond the bound of honor, or in act or will that way inclining, hardened be the hearts of all that hear me and my near'st of kin cry fie upon my grave.

"My lords, the King's abused by some most villainous knave—If e'er my will did trespass against his love, either in discourse of thought or actual deed, or that mine eyes, mine ears, or any sense delighted them, or any other form; or that I do not yet and ever did, and ever will, though he do shake me off to beggarly divorcement—love him dearly—comfort forswear me. Unkindness may do much and his unkindness may defeat my life, but never taint my love. I cannot say, it does abhor me now to speak the word, to do the act, that might the addition earn, not the world's mass of vanity could make me. Most heartily I do beseech the court to give me judgment. If I be condemned upon surmises, all proofs sleeping else, but what your jealousies awake—I tell you 'tis rigor and not law."

The Dukes of Norfolk, Suffolk and Exeter, consult together; Northumberland leaves the court; Norfolk asks the several voices of every one of the Peers; and the Queen is pronounced guilty.

"*Norfolk*: Stand forth Anne, the Queen of England and our sovereign's wife, God quit you in his mercy—hear your sentence—

"Here on the green you shall be burnt to ashes or beheaded publicly for your offence, where and what time his majesty shall please.

"This is the end of the charge—You constable, take her hence to prison back again—from thence unto the place of execution."

The Queen here kneels and offers up a prayer—

"O Father, O Creator, Thou who art the way, the truth, the life, Thou knowest all. Thou knowest I have not deserved this death. To Thee the book even of my secret soul is all unclasped; nought can be hid from Thee, and Thou acknowledgest the upright in heart."

Then she addresses Norfolk—

"My Lord, thy tongue pronounced the sentence of my ruth. I will not cry against the rectorship of judgment—nay—I will

not so presume—I will not say withall that my opinions should be preferred, and yet this judgment inferreth arguments of mighty strength. But my integrity ne'er knew the crimes that you do charge me with. I cannot pray God pardon sin that I have ne'er committed. King Henry's faithful and anointed Queen am I—his faithful wife and loyal to my vows. Disloyal? No, I'm punished for my truth—so come my soul to bliss as I speak true. But when I call to mind his gracious favours, done to me undeserving as I am—how he did gild our bridal—make me rich in titles, honor and promotions—our crown and dignity, a Queen.

“ I must needs say I have a little fault ;
 I have not at all times alike preserved
 A modest stillness and humility,
 I have too much believed mine own suspicion ;
 Yet so far hath discretion fought with nature,
 That which I would discover I concealed
 Indifferent well.

“ O husband, God doth know—God is my witness—in no other way have I failed toward thee. In the hour of death I will confess no other. Life is grown too cheap in these times, for my lords 'tis set at the price of words, and every petty scorn can have no reparation. Nay, think not I would prolong awhile my life or that I'm rapt in spirit and lay not the honor of my chastity to heart. For tis not life I have begged so long—sweet lords, I've stood upon my chastity, upon my nuptial vow, my loyalty, and I shall carry this unto my grave. My constancy shall conquer death and shame. My husband is on earth, my faith in heaven. What God hath won, that hath he fortified—my faith. O God! Thou teachest me how to die! O! what a happy title do I find—Happy to have thy love, happy to die.”

(The queen rises to her feet and gathering up her robes, slowly leaves the court.)

I will read you the whole of the last act as it is a very short one, but a very beautiful one.

Two or three lords, with Lord Arundel, meet in the street outside of the Tower of London, and they hold a conversation on the news of her execution.

“ 1st Lord : My lord, do you hear the news ?
 2nd Lord : What news my lord ?

1st Lord : Why man, they say there is great execution
Done through the realm—my lord of Arundel,
You have the note, have you not ?

Arun. : From the Lieutenant of the Tower, my lord—

1st Lord : I pray, let us see it ? What have we here ?

(Reads) *Anne, Queen of England ; George, Lord Rockford ; Sir Francis Weston and Henry Norris, Gent.*

2nd Lord : The Queen is dead. Ah Queen, sweet Queen,
So full of ruth and pity to the poor. . . .

2nd Lord : Unhappy chance ! all pomp in time must fade
and grow to nothing :—unconstant fortune
Still will have her course. My King, my King.

1st Lord : Yet grieve thou not her fall ? She was too base
a spouse for such a prince.

Arun. : What end hath treason but a sudden fall ?

2nd Lord : But yet methinks Anne's execution
Was nothing less than bloody tyranny—

1st Lord : How ended she ?

2nd Lord : Oh rather muse than ask—my heart doth rend to
think upon the time.

Arun. : She was as calm as virtue. She began—' I come not
friends to steal away your hearts—for I have neither writ, nor
words, nor worth, action nor utterance, nor the power of speech
to stir men's blood. I only come to die. I do beseech you all
for charity. If ever any malice in your hearts were hid against
me, now to forgive me frankly. I forgive all. It is the law
condemns me. There's naught hath passed but even with the
law. Commend me to the King ; and if he speak of Anne, his
hapless Queen, I pray you tell him, you met me half in heaven ;
my vows and prayers yet are the King's, and, till my soul
forsake, shall cry for blessings on him. May he live longer than
I have time to tell his years ; ever beloved and loving, may his
rule be : and when old Time shall lead him to his end, goodness
and he fill up one monument.

' Tell him I have commended to his goodness the model of
our chaste loves, his young daughter,—the dews of heaven fall
thick in blessings on her,—beseeching him to give her virtuous
breeding—I hope she will deserve well—and a little to love her
for her mother's sake, that loved him heaven knows how dearly.
I thank you all : pray for me.' And there she kneels and prays
in silent sort. Her very silence and her patience speak to the
people, and they pity her.

2nd Lord : Immaculate devotion ! Holy thoughts !

1st Lord : Heard you all this ?

Arun. : Mine ears were not at fault. . . .

Her women with wet cheeks were present when she finished ; and she spake :

' Farewell kind Margaret ; Elizabeth, a long farewell. Let not your sorrow die though I am dead.' Then, ' Executioner unsheathe thy sword.'

1st Lord : What ? Not the hangman's axe ?

Arun. : It was a sword of Spain, the ice brook's temper, he swung about his head and cut the winds, who nothing hurt withall hissed him to scorn. Then with a downright blow her head was severed.

2nd Lord : Peace to her soul if God's good pleasure be. How more unfortunate than all living women ! 'Tis clear that Henry with another woman had fallen in love, before he fell in anger with Anne. He is a man extremely prone to loves and to suspicions—violent in both e'en to blood shedding. And besides, the criminal charge in which she was involved is quite improbable, and rests upon the slenderest conjecture.

Arun. : Anne, herself, made protestation just before her death, a time not fit to fashion monstrous lies : ' The trust I have is in mine innocence and therefore am I bold and resolute.' Ay, in the very hour that for the scaffold she was preparing, all too confident to give admittance to a thought of fear, she called to her one of the privy chamber and said to him : ' Commend me to the King, and tell him that he hath been ever constant in my advancement ; from a gentlewoman without a title, made me marchioness, then raised me to be partner of his throne, and now at last, because of earthly honor no higher step remaineth—he vouchsafeth to crown mine innocence with martyrdom.'—Which words the messenger, indeed, durst not bear to the King, who now is in the heat of a new love : but Fame, truth's vindicator, shall to posterity transmit the message."

No words that I can conjure up will sufficiently express my admiration and appreciation of this play ; it is perfectly constructed, every speech leading gradually up to the final climax with superb dramatic craftsmanship, only capable in one poet—the greatest genius of all time.

The difference between this cypher play and the best of the " Shakespeare " plays is that the cypher play

has a perfectly natural sequence of events without any extraneous matter or unnecessary padding or comic relief, as most of the "Shakespeare" plays contain. There is no ambiguity of expression, nor perplexing mysteries requiring marginal notes to explain their allusions. There is never any doubt of what the author is endeavouring to lead you to, or what his object is; there is no secondary theme or side issues as is usual in the ordinary plays. The four great plays of "Shakespeare"—*Hamlet*, *Othello*, *Macbeth*, and *King Lear*, all require voluminous notes to explain the difficulties that abound; but this one none at all.

The advantage, too, is that the characters are real, not fiction nor shadowy visionaries of some mythological era, or distant history; they are not stage puppets in the true sense of the term, but recently-living beings deeply affecting the closest interest in our author. Every sentiment expressed for poor Anne's unfortunate treatment again pulsates in the reader's heart, and compels a sympathy on her behalf that the author intends and wishes to effect.

I don't know of any play or novel that impresses one with such nobleness of purpose, and majesty of language; here the author rises to greater heights than in *Hamlet*, *Othello*, *Macbeth* or *King Lear*. Yet there are passages in all these plays of great grandeur, but they are not so continuous or concentrated. The construction of this cypher play repeats or reproduces some of the best passages that we already know in our "Shakespeare," but they better dovetail in and are more natural with the cypher play than where they are in "Shakespeare"—this particular fact is most interesting. I know many passages in "Shakespeare" that are positively out of place and out of harmony with the surroundings and with no natural leading up of events and no natural following on,—in fact some are

thrust in like an intruder at a feast,—neither are they appropriate to time and place, and their characters often act in a way which is out of keeping with their general characters. But all these defects in the “Shakespeare” plays rather prove my point, and go to show that they were written with a double object; one as plays as the world knows them—but the other as cypher plays—the imbedding of which would, of necessity, cause various speeches and actions to be quite out of place in the “Shakespeare” plays; explains also the reason why only part of the life of Anne Boleyn was dramatised in one play,—that of *Henry VIII.*

The author of the “Shakespeare” plays always pursues the fate of his heroes and heroines to their sad ends without exception,—*King John, Henry IV., Henry VI., Richard II., Richard III., Hamlet, Macbeth, Cleopatra, Julius Cæsar*, and many others,—their fate is always dramatised to their final exit. This is a rule, yet the most pathetic figure of them all is left apparently unrecorded in dramatic literature. Do you think for one moment that such an opportunity would have been missed with such a subject for dramatisation? And is not this an argument to prove the continuation of the story in cypher as we find it,—instead of the open method as it is advanced in the play of *Henry VIII.*, which is left unfinished?

[We regret that space compels the deletion of the concluding portion, which, however, is mostly a recapitulation of the foregoing.—EDRS.]

CYPHER IN ATTIC DRAMA.

BY J. R. (OF GRAY'S INN).

UNBELIEVERS in the fact that Francis Bacon who invented and explained a system of cypher used it in his works must have been shaken in their incredulity by the recent demonstrations which Messrs. Woodward have given in the last number of *BACONIANA*. Scholars also whom the routine of their studies has disinclined to examine the possibility of cypher existing in works of renown such as the plays attributed to "Master William Shakespeare" will surely become inquisitive when one of high authority has not only suggested but proved that the greatest of Greek dramatists and poets were accustomed to state in cypher the authorship of their supreme productions. *The Homer of Aristotle** is a title which does not announce the remarkable discovery in it made by Professor Margoliouth of Oxford, through his intimate knowledge of Greek, and acute examination of the texts of the *Iliad*, *Odyssey*, and Attic dramas. Therefore attention shall be directed in these pages to the subject-matter of his book. In Chapter I on "The Cypher of Attic Tragedy" the author points out that the Attic tragedies are wholly dependent on Homer, just as Miracle plays are derived from our Bible, and he says that Diogenes Laertius, "the Historian of Philosophy, records that Epicharmus who, if not "a Tragedian, was a dramatist, and being of the sixth

* *The Homer of Aristotle*. By D. S. Margoliouth. (Basil Blackwell, Oxford, 1923.)

"century B.C. comes near the commencement of
 "continuous Hellenic literature, armed most of his
 "works with cryptic signatures to prove their authen-
 "ticity. From another story told by the same writer
 "we learn that the practice was also employed by
 "authors of Tragedy and indeed can gather its nature ;
 "the Tragic signature was an anagram of the first two
 "iambic lines in the play."

After discussing the repetition of certain special words aiding the decipherment of the prefaces to the plays, the writer proceeds : " The casual notice wherein
 "Diogenes preserves the secret of the tragic cipher
 "contains no hint that it went beyond the Signature ;
 "but the fact that the Signature of the Agamemnon is
 "an imperfect sentence requiring a sequel, showed
 "that it extended further ; and it was found that the
 "first iambic passage of every Tragedy that has been
 "preserved contains no fewer than eight lines of
 "cipher divided into four couplets, to be classified as
 "follows :

"1, 2: the Signature, containing either the
 "author's name or such description as will
 "identify him.

"3, 4: the Chronogram, containing the number of
 "the Olympiad wherein the Drama was
 "composed.

"5, 6: the Ascription, containing homage to the
 "goddess Athene.

"7, 8: the Admonition warning the reader that after
 "the sixth line there is no cipher or none that
 "will tell him anything."

For reasons stated Professor Margoliouth first deals with the Admonition lines and proves beyond, I think, the possibility of intelligent contradiction that the letters in them are intended to be and are capable of rearrangement into words disclosing the fact that the

cipher statement in the preceding lines proceeds no further, and he says: "If it can be shewn that the "seventh and eighth lines can regularly be so rearranged "as to contain a warning to look for no more cipher, "it will be evident that the first three couplets are in "cipher; for no one would take the trouble to warn "people against looking for it any further, unless there "had been good reason for doing so up to that point." He then demonstrates the fact, citing lines 7 and 8 in plays of Sophocles, Æschylus, and Euripides, rearranging the letters into two other lines in iambic metre composed of the identical letters, no more nor less, and rendering his composition into English which in every case bears out his proposition. This feat of scholarship accomplished, he says: "These are all the "Admonitions which appear to have come down to us "and—in the present writer's judgment—the person "who denies the existence of cipher in this case might "equally well deny the existence of cipher altogether. "For the 35 Admonitions all say the same thing "and in much the same phraseology: 'Look for no "cipher in the fourth couplet' is the message which "they conceal. The reader will then be justified in "looking for it in the three preceding couplets; and "he will invariably find it, and with the same order of "subjects" (p. 19). After dealing in the same way with the Ascriptions to Athene, and then with the Chronograms dating the plays, he proceeds to show that the *first* two lines contain the signatures of the authors. One example of his method and of the result must here suffice. The first two lines of the "Seven against Thebes" are:

Κάδμον πολῖται χρὴ λέγειν τὰ καίρια
ὅστις φυλάσσει πρῶτος ἐν πρύμνῃ πόλεως

which may be rendered:

Fellow citizens of Cadmus. It behoves him to

tell events who, in the stern of the city, watches over state affairs.

The first Greek line contains thirty letters and the second thirty-four.

Professor Margoliouth takes these letters and no others and rearranges them into another couplet thus :

ἐποῖν λέγ' ἄκροιν γράμματ' ἀλλάσσων φρεσί
ἥδ' Αἰσχύλου ποίησις Ἀττικοῦ πρέπει

which he renders :

"Say to yourself, shifting the letters of the topmost couplet : This is evidently the poetry of the Athenian "Æschylus." And he adds in criticism of the original lines :

"And indeed the stern does not appear to be the "proper place in the vessel for the lookout man."

The Signatures of Sophocles and Euripides are also disclosed by similar redistribution of the letters in the first couplets of their plays.

"It is interesting," the Professor says, "and to "a certain extent amusing, to find in these cryptograms "so many allusions to the κόπος or fatigue which was "undergone by those who undertook their solution. "If the present writer's experience is similar to theirs, "the amount of labour required varies very greatly ; "some of the puzzles are soluble in five minutes ; others "have taken hours. When the solution has been "reached one quickly forgets how hopeless the mass "of ε or τ at one time looked."

After treating the Attic drama in the manner described, he deals with the Homeric cypher found in the *Iliad* and *Odyssey*. Full of admiration of the learning, acumen, and persistence which Professor Margoliouth has brought to bear on the subject of cypher in Attic drama one would wistfully hope that his unquestionable success may encourage the small band of decipherers who, rewarded only with scepticism,

have already devoted skilled labour to the mysterious works produced by or under the ægis of Francis Bacon. Could not a tithe of the time wasted on the idle game "Patience" by hundreds of minds capable of useful effort be applied to more beneficial and absorbing, literary research?

Postscript.—I have never attempted deciphering and am quite without skill in the art, but as a mere experiment I applied Professor Margoliouth's method to the first lines of the first play of the First Folio "Shakespeare," viz. "The Tempest." Stage directions and the names of the speakers are printed in italics, their words in Roman letters. Thus

"*Master.*

"*Bote-swaine.*

"*Botes.* Heere Master: What cheere

"*Mast.* Good: Speake to th' Mariners: fall"

I transposed the Roman letters only of these lines and found that forty-five of them would form the following words, viz.:

"Read Fr. Bacon not Master W. Shakespeare wrote all these."

With the residue, viz., twelve letters, perhaps one of our skilled contributors will deal. Now let the Stratfordians set to work on the transposition of the letters in the lines to make them render a sentence more favourable to their hallucination.

J. R.

CORRESPONDENCE.

To the Editors of "BACONIANA."

Sirs,—Permit me to correct the errors in my letter in your last (March) number. In paragraph one "called up" should be "called upon." In the second line of the fifth paragraph—"he" should be changed to "in him," and in the last paragraph "they" should follow "the traditional interpretation of the gospels."

HAROLD SHAFTER HOWARD.

NOTES AND NOTICES.

Our readers will notice that the present issue of *BACONIANA* is mostly made up of abridged reports of lectures delivered last session under the auspices of the Society. This course has been adopted in response to a number of requests from several quarters. A large proportion of our readers reside in the country and abroad and in consequence are precluded from attending the lectures. Hence this effort to partly supply the demand for their publication.

It is to be regretted that the first three lectures of the session were not reported, and being improvised, no notes were available. These were delivered by Lieut. Col. Ward of the Shakespeare Fellowship, Miss Alicia A. Leith, and Sir George Greenwood respectively. This explanation is also partly applicable to the address by our President, Sir John A. Cockburn, which was also delivered *impromptu*, but some notes, in this case, were available for printing.

We have great pleasure in calling attention to an exceptionally vigorous and arresting article in the *English Review* for August, 1924, on "The Shakespeare Myth." The joint authors of the article are Lord Sydenham of Combe and our Vice-President, Mr. H. Crouch Batchelor. Application for copies should be made as early as possible before the issue is out of print. The publisher's address is 4, Dean's Yard, Westminster, London, S.W. 1. The price is one shilling, plus postage.

It is with profound regret that we have to record the death, after a long and painful illness, of our old member and enthusiastic co-worker, Mrs. E. N. Bland Tucker ("E. Nesbit"), who was also well-known as a poet and novelist of some distinction. The Bacon Council unanimously communicated an expression of condolence to the relatives of Mrs. Tucker in their bereavement, which was acknowledged by Mr. Tucker. It was the wish of the late E. Nesbit that no lasting memorial should be placed on her grave, but just a wooden tablet inscribed with her name. The residents of Romney Marsh have acquired a war-time Government brick-built building in Jesson Lane, near the sea, to establish a Reading Room and Village Club to be called "The E. Nesbit Institute," an object they feel would have been near to her heart. The labour of conversion is being carried out by zealous voluntary labour, and by the time this

issue is in the hands of our readers it is hoped that the premises will be opened. Gifts of books, shelves, chairs, tables, and even of money to assist the project are earnestly solicited. The Rev. F. T. Cooke, of the Rectory, St. Mary's, Dr. Mossop, Dr. Whitby, the Rev. Manser (County School), the Rev. G. S. Back (Dymchurch) and other gentlemen of local influence have formed themselves into a Committee, of which Mr. T. T. Tucker, of Jesson Lane, New Romney, is the Hon. Treasurer.

It is with no less profound regret that we have also to chronicle another great loss to our movement, in the death, on March 31st last, of Dr. Orville Ward Owen, at Detroit, U.S.A. In many ways Dr. Owen was a very remarkable man as well as a modest yet fearless fighter for the cause he had so much at heart. He was known best as the discoverer of the "Word" Cypher, which is said to have been employed by Bacon, not only in his own acknowledged writings, but in works ascribed to Edmund Spenser, "Shakespeare," Marlowe, Greene, Peele, Burton, and a number of others, in which a full history of Elizabethan times, as well as his own secret autobiography, is to be found. The decipherings of Dr. Owen were published some years ago and caused an immense sensation in literary and historical circles; they occupied five bulky volumes, and it was not claimed that anything like a complete deciphering had been made. The close, concentrative nature of such an enterprise slowly undermined the health of Dr. Owen, and for years he had been unable to work. It is interesting to learn that these volumes, which for some years have been out of print, are to be republished at an early date by the American Bacon Society, with the co-operation of Dr. Owen's daughter, Mrs. Gladys Owen Stewart. Our readers, we are sure, will heartily extend the greatest sympathy to Mrs. Stewart, as well as to other relatives who may be still surviving.

We call the special attention of our members and friends to the fact that the Bacon Society will be compelled to relinquish the tenancy of its headquarters at Chalmers House, 43, Russell Square, at Michaelmas. The present agreement expires at that time, and circumstances make it difficult to renew. We had hoped to effect a compromise which might enable us to continue, but this has failed. Yet, apart from the inconveniences attendant on removal, the Society has good reason to be glad for, by a slice of good luck, it has been able to secure new headquarters at the famous Canonbury Tower, in Islington, at one time the actual residence of Francis Bacon. This venerable pile is in the charge of the Marquis of Northampton, who, in recent years, has been at great expense to restore it and preserve its ancient and picturesque character. The magnificent "Compton Oak Room,"—the admiration of visitors from all

parts of the world,—is henceforth to be used, as occasion requires, for the Bacon Council Meetings; and an adjoining room, said to have been occupied occasionally as a bedroom by Queen Elizabeth, is to accommodate the Society's library. There is also a large hall in the grounds, in which lectures, dramatic or other entertainments may take place by arrangement. The new habitation, to be sure, promises to be a happy one in many respects, and not the least on account of its historical and sentimental associations.

There is scarcely any doubt that Bacon wrote some of the Immortal Plays in that room, and although the *Merry Wives* was written before Bacon's occupation, it is probable that the illicit love incident of Sir John Falstaff being secretly smuggled out of the house of Dame Ford in a large basket ostensibly containing "dirty linen," had its origin in a traditional family love-story of Canonbury in which Elizabeth, the only daughter and heiress of Sir John Spencer, secretly escaped from the Tower in a large baker's basket in order to elope with William, Lord Compton, thereby incurring Sir John's great wrath. It is said that Queen Elizabeth herself brought about a reconciliation between the father and the lovers after this romantic episode. At Sir John Spencer's death, the estate therefore passed into the Compton family, in whose hands it remains to-day. Sir Francis Bacon had a lease of it in 1616 from Lord and Lady Compton, for a term of forty years, but in 1625 it came into the possession of Lord Coventry, Attorney General and later Lord Keeper.

The honorary secretary of the Society, Mrs. Teresa Dexter, desires to announce that a limited number of copies of Burgoyne's beautiful volume of complete *facsimiles* of the *Northumberland Manuscript* is still available at two guineas each. There are also a limited number of *Leycester's Commonwealth* at 7s. 6d. Back numbers of *BACONIANA* are also available, and a few nearly complete sets. As these are rapidly becoming increasingly rare and valuable, application should be made to the Secretary as early as possible.

For many years it has been a custom of the Society to celebrate the anniversary of Francis Bacon's birthday (January 22nd) by a Luncheon. Last year, some members suggested that the function should be a Dinner. The attendance was about the same as in previous years. But the hon. secretary would be pleased to receive intimations from members and associates whether they prefer that the usual Celebration shall take the form of a Dinner or Luncheon, so that the wishes of the majority may be observed and the arrangements made accordingly.

H. S.